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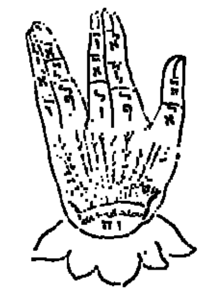

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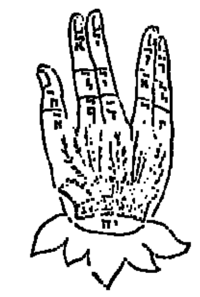

Hugh Thomas: A Spanish testament

CRIME AND PUNISHMENT

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Investigating crime

By Rupert Cross

ROGER HOOD (Editor):
Crime, Criminology and Public Policy
Essays in Honour of Sir Leon Radzinowicz
650pp. Heinemann Educational. £12.50.

On September 30, 1973, Sir Leon Radzinowicz retired from the Wolfson Chair of Criminology at Cambridge. He had settled there in 1938 and found that people were more frightened of criminologists than of criminals. In 1959 he became first Wolfson Professor and director of the newly created Cambridge Institute of Criminology. In the meantime he had won world-wide fame as a criminological writer with a comparative and historical bent, the first volume of his *History of English Criminal Law* having appeared in 1948.

Both before and after the Cambridge appointments Sir Leon played an active part in English and American public life as an adviser of government agencies, and his work in the international sphere was no less indefatigable. What was called for on his retirement was a Festschrift of no mean order, and this he has certainly received: *Crime, Criminology and Public Policy* is a collection of twenty-eight essays by authors from the United Kingdom, Europe (East as well as West), America (South as well as North) and South Africa, edited with a short introduction by Roger Hood, Reader in Criminology at Oxford, a former pupil and subsequently a colleague of Sir Leon's at Cambridge.

One of the drawbacks of a collective work of this nature is its tendency, because of the number and eminence of the contributors, to lack reviewers of a corresponding competence and distinction. I must confess at once to being no more than an academic lawyer with all the criminological shortcomings of that ilk. To quote from Marc Ancel's essay: "There is, in the make-up of the traditional jurist, an old defensive reflex against the intrusion of criminology." Nevertheless, writing as one upon whom most books on the intruding subject begin to pall after fifty pages or less, I feel bound to say that I have not found one of these essays lacking in interest or beyond my comprehension. The coverage is truly astounding. The book is indispensable for anyone who professes to have a serious interest in any aspect of criminology or penology, and it is the shortage of space, as much as the lack of ability to do otherwise, which obliges me to confine my reflections to the essays on the police, sentencing and research.

We all know that the public image of the police is at times somewhat tarnished, and we are apt to attribute this unfortunate fact to the periodical uncovering of reprehensible behaviour on the part of police officers, coupled with a certain malaise as to what goes on when someone is "helping the police with their inquiries"; but a perusal of the contributions of Donald R. Cressey and D. G. T. Williams shows that the exercise by the police of discretions which they very properly possess may lead to an unjust lowering of the esteem in which they are held by the public. This is because the exercise of these discretions tends to prompt the question "why pick on me?" Mr Williams writes about the general discretion of the police to prosecute or not to prosecute for offences of which they become aware, a matter which merits more consideration than it has received. This discretion is subject to various controls, but questions are raised with regard to their sufficiency.

Professor Cressey's essay, "Law, Order and the Motorist", is thought-provoking for reasons other than its reference to police discretion. Has the commonly held belief that most motoring offences are not crimes led to an increase in their number? Has it fostered the creed that we need only obey the laws of which we approve? But my immediate concern is the sense of injustice occasioned by the fact that some motorists are cautioned and others prosecuted for substantially the same conduct.

It is part of the human lot to have a sense of injustice without moral justification. No doubt we all feel ill done-by when we are "picked on" and those similarly circumstanced go scot free; but the fact that A and B do not get their just deserts can never be a moral ground for not giving C his just deserts. Once it is seen not to be a moral question, there are many answers to "why pick on me?" They include the following:

> Because the criminal process is to a large extent based on expediency. In many cases it is sufficient for deterrent purposes to prosecute five out of 10 known offenders, and this is especially so if some of the others may realize how lucky they are. A world in which we all got our just deserts would not be inhabitable by humans of our kind because so many of us would be spending so much of our time getting what we deserved.

It goes without saying that the validity of this answer depends on a number of contingencies, not the least of which are the nature of the offence and the proportion of those who are picked on to those who are not. The fact remains that "why pick on me?" is one of the great moral red herrings, the last resort of those who are totally devoid of an excuse for crime.

Kent Greenawalt's "Perspectives on the Right to Silence" is essential reading for all those interested in the criminal process. It is mainly concerned with the eleventh report of the Criminal Law Revision Committee. I was a signatory of this report and am a staunch supporter of its recommendations, but any diffidence I might have felt in referring to this essay is dispelled by the fact that I can say without hesitation that it is far and away the best and most balanced commentary on the relevant portions of the report that I have read.

In English practice the right to silence means the accused's absolute right not to give evidence at his trial and the right generally enjoyed by suspects not to answer police questions. Professor Greenawalt is not opposed on principle to the Criminal Law Revision Committee's recommendation that magistrates' courts and juries should be allowed to draw all proper inferences from the accused's failure to testify because, ex hypothesi, he has a case to answer by that time; but forceful arguments are advanced against the committee's proposal that magistrates' courts and juries should be allowed to draw proper inferences from the accused's failure, when questioned by the police, to mention matters relied on in his defence at his trial if he could reasonably have been expected to mention them at an earlier stage.

The gist of these arguments is that a suspect might be pressurized into answering questions before he had a case to answer. The report does recommend that the accused should be informed, when charged by the police at the end of his interrogation, of the risk he runs in withholding relevant matter, and at that stage there would, to his knowledge, generally be a case to answer; but there is no gainsaying the fears entertained by many fair-minded people about undue police pressure on suspects. Equally there is no doubt that our attitude towards the problem will vary with the degree of confidence with which we can feel that courts are able to find out exactly what happened when the accused was questioned by the police.

What is to be done? Is tape-recording a practicable solution? Should police interrogations at the station always take place in the presence of a third party? Should a statement made by him to a police officer only be admissible against the accused at his trial if made or confirmed before a magistrate? These are surely to be numbered among the most important questions concerning contemporary police practice, for no one is over fond of things as they stand, although many may doubt the practicability of the suggested changes.

One of the outstanding features of the English criminal process is the breadth of the crown court judge's discretion with regard to sentencing. Offences such as theft and criminal damage, formerly heavily and irrationally subdivided according to the nature and value of the property stolen or damaged, are now defined in very general terms and subject to a uniform maximum punishment of ten years' imprisonment. This maximum is hardly ever imposed, and the same was true of the various older maxima, some of which were well below and some above ten years.

The basic principle of our prison sentencing system is that the maximum punishment mentioned in the particular statute is to be reserved for the worst examples of the offence in question. When the offender is twenty-one or over, the judge has a discretion within the permitted maximum completely free of legislative control as to the term of imprisonment, except that, in the case of someone who has not previously been to prison, he must be satisfied that no other method of dealing with him is appropriate. This restriction had represented judicial practice for some time before it got on to the statute book, and the crown c... rently unfettered ... the period of im... the statutory ma... subject to consid... trol. There is a ... appropriate to the ... ject to adjustme... individual circum... ticular offender.

The principles ... are the subject of ... by D. A. Thomas ... Institute, whose ... "The Control of ... Administration of ... calls for a new ... avoiding the extra... of the older statutes ... ing a necessary ... tion between diffe... the same basic offe... by Lord Justice J... conclusion:

> Should the court ... structure its disc... liament can and ... So long as the c... charges this fu... tional structuring ... discretion impos... ture is attended ... impairing the c... meet the needs ... case.

On the whole Lord ... seems to have the ... argument. The ... method makes for the ... of the criminal law ... prehensibility and in ... technicalities. Mr T... manding the impo... different versions of ... fence be legislative... without the arbitra... of the nineteenth-c...

This is not to say ... with our sentencing ... statutory maxima ... thorough overhaul ... are reserved for the ... they affect the length ... the ordinary case, ... they are far too high ... Lord Justice James ... gard an overall ... statutory maxima ... legislative restru... court's discretion. ... be true if no fixed ... more than ten years ... life remaining, as ... missible indetermin... certain grave crimes ...

The tariff is one of ... tence, from two to ... offences of type A, ... three to five years ... type B; accordingly ... surprising if there w... of disparity of sentenc... not been the subject ... search so far as the ... and its predecessors ... but the fact that the ...

...n sentences are for periods of ...than three years is eloquent ...ony to the allowance made by judges for the particular cir...stances of the case.

...ere is, however, room for con... in cases involving deviant ...d activity. Donald West's rea...ble and sensitive "Thoughts on Law Reform" serves as a re...er that the Sexual Offences 1967, which legalized consensual ...sexuality in private between ...s over twenty-one, has not re...ed all the anomalies in this ...re. It also hints at a tendency ...e part of the Court of Appeal ...ndorse a pretty high level of ...ncing for some sexual offences. ...difficulty here is that, in the aberrant cases, there is no because prosecutions are so

... Dr West's point is reinforced ...two comparatively recent ap... In the name of what value ...rly cognizable by the criminal ...was a man sentenced at the ...1970 to eighteen months' im...pment for consensual buggery ...a married woman of nineteen? Court of Appeal refused to ...fere with the sentence at the ...ning of 1971. How could a judge in 1973 have imposed a ...nce of five years' imprisonment ... father aged fifty-two for con...al incest with his twenty-year daughter? In this case the ...nce was, "not without consid...e hesitation", reduced to three by the Court of Appeal. It ...s a very high one, three-...ths of the permitted maximum ...crime for which most prosecu...rightly relate to girls under ...whose consent is often ...s factually and always irrele...legally. Burglars and baby-...rers frequently get less.

...en it comes to the aims of sen...g, what should a judge do if ...s out to be the case that penal ...res do not reform while no...eally knows anything about ...deterrent effect? In varying ...this seems to be the upshot ...essays of Marc Ancel, Nils ...e and Manuel López-Rey, as ...guished a trio of criminologists ...one could ask for:

> ...main trend in the great flood ...investigations that have been ...blished in the years following ...second world war is towards ...ults which emphasize the lack ...differences between the effects ...different sanctions on similar ...enders. (Nils Christie)

...answer seems to be that the ...should act on the dictates of ...on sense concerning the deter... of potential offenders by ex... and the danger that excessive ...y will depreciate the serious... some crimes. Subject to ...nsiderations he must admini...stice tempered by mercy. No ...this is what our judges are doing but, as Professor Christie points out, it is important for them to remember that the dictates of commonsense can prove to be illusory; they are not the same thing as findings based on solid empirical research.

It may be said that there are not, and never will be, any findings based on solid empirical criminological research of a kind which is likely to be of assistance to judges or, for that matter, legislators; so why not close the Cambridge Institute, disband the Home Office Research Unit and abolish all academic posts in criminology? One answer is that the subject is in its infancy, the institute and unit have been going for less than twenty years, and the assertion that there will never be useful findings is utterly unjustified because research of this nature is very much a long-term matter. Another somewhat bolder answer is that there is evidence of achievement in criminological research and a small part of such evidence is to be found in the essays in this book.

T. S. Lodge reminds us of the important work on prediction methods, by Mannheim and Wilkins, published with the aid of a Home Office grant shortly before the founding of the Home Office Research Unit. By attributing various weights to a few significant data, such as previous appearances in court, it was possible to predict with surprising accuracy the chances of reconviction of borstal trainees within three years of release. Thanks to prediction methods, we are in fact able to predict the chances of further conviction on the reconviction of any recidivist. The problem is what to do with such an offender. Is it morally justifiable to incarcerate someone for a period considerably longer than that warranted by his offence because he is a member of a class of which four out of five will err again? The reflection that he might be the fifth gives pause for thought.

The history and problems of statistical research are admirably discussed in F. H. McClintock's essay. One of the difficulties confronting such research arises from the fact that the annual official criminal statistics are based on the legal classification of offences, which is of little help to someone who wants to arrive at a realistic picture of the nation's recorded crime. The answer to the question whether grievous bodily harm was caused "maliciously" or "with intent" could mean the difference between life imprisonment and imprisonment for five years to the offender, but it cannot mean much for an inquirer into the question whether a particular type of violence is increasing. Much more sophisticated classifications, involving such distinctions as that between violence in furtherance of property crime, inter-personal violence and violence to avoid arrest are proposed by Professor McClintock.

A further defect in the criminal statistics from the point of view of the researcher is their shortage of factual information. They tell us little about the victim the type and value of the property stolen the scene of the crime and so on. Recommendations designed to remedy these defects were made by the Perks Committee as long ago as 1967. It is heartening to learn from Mr Lodge's essay that they are about to be implemented.

A point made in Dr Hood's powerful and highly critical essay is that the recommendations of the Home Secretary's Advisory Council on the Treatment of Offenders, such as that of 1960 against the reintroduction of corporal punishment, and that of 1963 in favour of the abolition of preventive detention, were based on Home Office research; but the essay as a whole is a telling indictment of the way in which proposals for penal reform generally come to be made. Its subtitle is "A case study of the nature and impact of some recent advice to governments".

The principal point is that proposals for change are made without reference to penological research, actual or potential, and without anything in the nature of a well-argued penological case. They are based instead on their ideological appeal, such as the hope that community service orders will lead to a change of attitude on the part of a substantial number of offenders (an improbable surmise in the absence of any evidence that involvement with the community has changed the attitudes of an appreciable proportion of the offenders sent to open borstals); or else inspired by expediency, such as the expectation, which proved to be ill-founded, that the introduction of the suspended sentence would lead to an overall reduction in the prison population.

Why has more attention not been paid to the warning given by the Advisory Council as long ago as 1956 that the introduction of a new penal measure can only be justified if there are strong reasons for thinking that it would be an improvement on existing methods of treatment? Is there any reason to suppose that changes in probation and an increase in the number of probation officers would not have been at least as beneficial as the suspended sentence and community service orders? Dr Hood's case is intellectually unanswerable, but it does not necessarily follow that the proliferation of penal measures is a bad thing. If the possibility of a community service order or suspended sentence does ultimately have the effect of reducing the prison population, something will have been achieved even though the original introduction of these measures lacked penological justification.

So far I have confined my discussion of research to penal methods. What about criminology's other half, the causes of crime? All that can be reported on the strength of these essays is a negative gain, but it is of some importance. It is unlikely that readers of Nigel Walker's essay will indulge in the fallacy that crime per se is a meaningful social entity. It is no use asking for the causes of delinquency: what is needed is an inquiry into the causes of specific, I would add highly specific, types of delinquency. The importance of the point is unaffected by the fact that it was made by Lady Wootton as long ago as 1959, when she wrote: "Faith in the overwhelming importance of criminality as a thing-in-itself has certainly had a stultifying effect on the trend of research in this field." It is also unlikely that readers of Professor Walker's essay will continue to have much use for the more modern "labelling theories". The slogan "if it were not a crime they wouldn't do it" has no bearing on the causes of serious crime.

Lord Butler's interesting account of the founding of the Cambridge Institute refers to a leading article in *The Daily Telegraph* at the time, from which one gathers that all we need to do about the crime problem is "to inspire a detestation spreading from the very top throughout society of the shoddiness of mind from which crime springs". The criminologists have at least taught us that there is more to it than that.

Anglers

Upon these banks in peace they sit
Well wrapt, close sheltered from the breeze
That blurs their waters' images:
They alone know what cares they've quit,
Designedly aloof, and tranquilly,
Silently, watching their lives float by.

Now, as they will, may they speculate:
So may they catch (so caught) the FISH
That could consume their every wish.
Within that deepening gloom may lurk
The more-than-Pike whose ancient power
Shall all that swims in time devour:
The wolf that, circling near, will sweep
In as the doom of all their sheep:
Their minutes, counted ere they hatch.

Or fable how, though none know whence,
Another Angler may let fall
Some secret Hook, hid in what bait
Inviting all. There let it wait.
Who gulps it down, who dares to snatch,
Aloft he goes without recall,
Departed hence to none know where.

You cunning ones, with your sly gear,
You but enact through your pretence
The all but universal fate,
O, anglers all, frequenting here.

Yet most, may sanity aver,
Who fish are as intent upon
Endearing duck, patrolling swan,
Willows every breath will stir,
Quietude deaf ear can hear:
Solacings though the turmoil near.

I. A. Richards

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Shades of the penitentiary

By Tony Parker

JESSICA MITFORD:
The American Prison Business
339pp. Allen and Unwin. £4.50

In 1970 Jessica Mitford told a criminologist whom she knew that she had been commissioned by the American Civil Liberties Union to write a magazine article on the subject of prisoners' rights, and asked his advice about it. "That's an easy assignment", he said. "Just hand in a blank piece of paper. They don't have any rights."

His response ignored both the quality of her mind and the extent of her compassion once a subject engaged her interest. Thereafter she became almost totally engrossed in what until then had been a completely unknown world to her; she studied the whole of the American penal system and then stood back and looked at her adopted society's attempts to deal with those who challenged its standards and attitudes by breaking the laws with which it attempted to protect them. She read books and reports, attended innumerable conferences, talked with leading penologists, lawyers and psychiatrists, and became involved in protracted correspondence with over a hundred prisoners. Without trying to pretend to herself that it would bear any relation to what being in prison was really like, she persuaded the authorities to confine her for a day and a night in a women's detention centre in Washington and treat her like all its other occupants (even in that short time she found herself charged with a breach of the regulations there).

Increasingly, she became obsessed with the world of crime and punishment, and began to question accepted ideas (including of course her own) about how to deal with offenders; and in *The American Prison Business*, an informative and stimulating book, she summarizes what she learnt from her experiences: first,

> that there is indeed "a criminal type"—but he is not a biological, anatomical, phrenological or anthropological type. He is a social creation, etched by the dominant class and ethnic prejudices of any given society. Crimes are committed—though not necessarily punished—at all levels.

Secondly, it did not take her long to see that "crime waves" apparently supported by statistics are myths, revealing little more than the extent of successful police activity against selected offences. (Figures about tax-evasion and fraudulent business-profits — which between them amount to several hundred times more loss of cash than the total of all bank robberies put together—never even appear in annual "crime statistics", on which most newspaper stories and subsequent "crime-fighting" appeals are based.)

The American legal and penal system is complex and confusing; laws and the punishments for breaking them vary greatly from state to state. In Nebraska, for instance, the penalty for having marijuana in your possession (up to one pound in weight) is seven days' imprisonment, whereas in Texas being found with a single "reefer" in your pocket is punishable with from two years to life; in Virginia the maximum punishment for incest is twelve months, while in California it can be (and sometimes is) a prison term of fifty years.

Finding discrepancies of this kind wherever she looked, Miss Mitford found it difficult at first to decide exactly what to concentrate on. She could easily have written—and must have been strongly tempted to write—a trenchant and witty book to stand beside *The American Way of Death*, mocking at the thoughtlessness, the *inconsistencies*, the absurdities and inanities of all she gradually discovered. She could have delighted and entertained all her English and most of her American readers if she had; and we particularly could have revelled comfortably in our feelings of insular superiority.

However, this book concerns not corpses, but what is being done to living human beings. Miss Mitford has abandoned the style for which she is celebrated, and now puts forward reasoned arguments springing from anger and compassion. She finds little that is amusing in the whole "business" of locking people up, and even less in the tortuous arguments of those who say they practise it benevolently because, they regret to say, it will always be necessary, and they cannot think what else to do. Implicitly too she *will* not allow us to dismiss the book's relevance to our own affairs on the grounds that America is "different", since it is particularly those aspects of American penal treatment which we have accepted, or are in the process of accepting, on which she concentrates most of her attack.

She wastes no time on those who believe imprisonment should be tougher, because they accept both deterrence and retribution. She pays them the compliment of accepting their beliefs as honestly held, although they have been proved counter-productive as well as self-defeating. But she refuses to follow the paths of earlier penal reformers, exposing atrocious prison conditions (well-documented though they are, particularly in the United States) and adding her voice to the endless chorus of demands for improvements to the penal system. She has concluded that this simply continues to beg the fundamental question: is imprisonment either justifiable or effective as a "method" for the "treatment" of "crime"? She sees putting a "deviant" who cannot adjust to "straight" society into the highly organized and indestructible criminal subculture of prison as senseless: and argues that those who do it—however benign their intentions and paternal their methods—are the biggest obstacles to the re-thinking of this long-established concept of incarcerating offenders. (As she points out, when the concept was first put into practice 200 years ago, it was an enlightened idea stemming from the Quakers: it substituted an opportunity for reflection and self-reform in a "penitentiary" for the more barbaric physical punishments which had hitherto been used. But, as she continues, since then no further attention at all has been given to the matter, and what was intended as a shrine to progress has become a ruin of derelict thought.)

She carefully considers the beliefs of "enlightened" penologists and the assumptions of those who call for "penal reform"—paying prisoners proper wages, training them for jobs, instilling work-patterns into them, helping them understand and adjust to their personality problems through group therapy or individual psychotherapy, encouraging them to modify their own behaviour with drugs (or in extreme cases by surgery)—all those who, in a word, believe in being "kind" to prisoners. Effectively, she isolates the three main pillars of progressive attitudes, the three principal ideas which penal practitioners have accepted and would like to see generally accepted everywhere as fundamental tenets. They are an extension of facilities for psychiatric diagnosis and treatment (which offers the assumption that offenders are mad rather than bad, and can therefore be "cured" once the magic secret of how to do it has been found); an extension of parole (which offers the offender release in return for his own acceptance of responsibility as to whether he goes back to prison or not); and the one which we have not yet made much use of in England, but which will surely come eventually—the indeterminate sentence (which takes punishment away from the ill-informed and occasionally vindictive judiciary, and purports to offer offenders the chance of being able to affect their release-date themselves).

Miss Mitford will have nothing good about any of them. She argues that the psychiatrists' right to try to alter behaviour, however justified they and we may feel it is in the interests both of society and the individual concerned, is morally questionable—but, more importantly, that it has been perverted in prison into one more instrument of control. She quotes the report she read on a prisoner who, when asked what he would do if he was in a theatre and saw a fire breaking out, replied "Leave"; and, asked what he would do if he was standing by a *damaged railway* track on which he could see a train approaching, answered "I don't know". On the basis of these questions and answers the psychiatrist had diagnosed him as "Emotionally unstable, with paranoid tendencies". This is to Miss Mitford, as it will be to many, a typical example of the sort of arrogant decision-making about other human beings which some psychiatrists feel justified in making: and which carries grave *implications for the future handling* of the individual both while he is still in prison and later, if and when he gets into trouble again.

As for parole:

> Its twin objectives are the protection of the public through surveillance of the ex-convict, and his rehabilitation through the guidance and help of his supervising officer. But the granting of it is an act of grace, comparable to the pardoning power that was once the prerogative of monarchs. Although the prisoner is walking the streets he is not really at liberty. In return for signing a one-sided contract to abide by numerous conditions which are middle-class notions of appropriate behaviour for lower-class deviants, and which circumscribe *every aspect of his existence* from the means by which he earns his livelihood to his sex-life.

The indeterminate sentence (advocated by its most ardent supporters as, ideally, the only one which should ever be given, and which should run from a minimum of one day to a maximum of life) is, as she sees it,

> one which contains a persuasive argument, in that it suggests power will be placed in the hands of skilled experts in human behaviour who will look at the man rather than his crime, keep track of his progress in prison, and release him when he is ready to return to the community. This reassures the public by promising those of them who are reform-minded a benevolent prison *system wherein the criminal will* be dealt with as fairly as his fallen state deserves, and by offering law-and-order hard-liners assurances that he can be kept inside almost indefinitely.

But to her and the men in prison she has come to know, in practice it operates differently, as the most sophisticated of all methods of penal-establishment control:

> The untrammelled discretion invested in the authorities means the setting up of a penal system within a penal system: one of double jeopardy, in which the accused is sentenced once in a court of law and the second time by the supervising board. In effect the message conveyed to the prisoner is "Keep the place running smoothly, and we might let you *out sooner*". *It* gives the authorities power to play God with the lives of their prisoners.

Miss Mitford will stimulate not only those who are already concerned with prisons, but also, one hopes, readers who will be drawn towards her book primarily by her name.

Criminal proceedings

TED ALLBEURY:
Palomino Blonde
149pp. Peter Davies. £2.75.

Allbeury can work in the modern strain (which is to say, final misery for all) and still deploy engagingly the traditional thriller techniques of credible people, cunning plot, and apparently valid inside info. All these are present in this Russo-Anglo-US triangle around a scientist near-demented with responsibility and lust.

VINCENT BROME:
The Day of Destruction
250pp. Cassell. £3.25.

The industry involved in this taut investigative thriller is oil, and the action progresses from a queried accident on a sea-rig to the most terrifying of all prospects in international politics.

DAVID CRAIG:
A Dead Liberty
191pp. Macmillan. £2.10.

East/West Berlin stories are almost always depressing, and this one is no exception. A demoralized middle-class family pays escape money to a corrupt organization, two English journalists, one cocky, one careful, wait for the eventual story. Admiration for craftsmanship need not imply delight, and it does not do so here.

TED LEWIS:
Jack Carter's Law
212pp. Michael Joseph. £3.

The Fletchers and the Colemans have divided London between them. The *arrangement* works well until an ambitious inspector on the Coleman payroll pushes them into a takeover of the Fletcher territory. The bid almost succeeds: the Fletchers leave the country, their own inspector resigns, loyalties waver in the ranks. . . . Then Carter takes over. He rallies the Fletcher forces, wipes out the Colemans and even pockets their inspector in the process. As one might expect, the action is rapid, the language accurate, and the atmosphere of coup and counter-coup pretty nasty.

NICHOLAS LUARD:
The Robespierre Serial
182pp. Weidenfeld and Nicolson £2.75.

The Robespierre Serial, a first novel, is, like the biographical note on the jacket, ingeniously contrived: need-to-know leaves Our Man Carswell believing it his loyal duty to carry out a hit mission, the last thing the masters want. And well-trained, heart-deadened Carswell can make through in all senses, with only one mission aborted. Ingenious, certainly, but contrived beyond Luard's power to hide the wires. There are some small errors of fact—the "village" of Lagrasse is not on the N—But the boy-scoutery in southern Spain is finely educational.

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Conan

By Philip French

JULIAN SYMONS:
A Three Pipe Problem
223pp. Collins. £2.50

NICHOLAS MEYER:
The Seven Per Cent S
221pp. Hodder and Sto

The gaunt sage of Street continues to shadow. A whole indu ished on it, the ca which has just produ of likable lightweigh similarly resonant title one is Julian Symons's novel, *A Three Pipe P* hero, a middle-aged Sheridan Haynes, is lock Holmes in a popula series. He gets caugh investigation of several ders ("the Karate kil which all London is applies to them the te the world's first cons tive. Unlike the pro James Goldman's play *Be Giants*, a paranoi lawyer who really b Holmes and sees the him as a series of Symons's hero is mer aging Holmes fan wh Conan Doyle canon be

There are two prin nesses in *A Three Pi* First, the "real" world companies, Kray-style g eccentric traffic warde gether too cosy and i credible to be set again cal late Victorian world Secondly, the Baker St never properly integr narrative and remains so dressing on a fairly ord

Nicholas Meyer's imme taining *The Seven Per Ce* on the other hand, re within the world of Holm ing as it does to be a re covered manuscript wr aged Dr John H. Wats Watson, so Meyer, his "editor", explains, left ing of this 1891 case unt after the death of Holm *few weeks after the de* story's other hero, Sigm "The Final Problem", w was not merely a ficti tious: Moriarty was a be maths teacher living in smith whom Holmes has "the Napoleon of cri reasons it would be unfair beyond saying that the did not unduly astonish Watson, with the aid of lures Holmes to Vienna one man who can cure hi his obsession with the bo fessor and of his addiction On the way there he me Rassondyll and deduces th been in Ruritania and ne (Symons's hero comes up young thug called Ha mond.)

Freud and Holmes, on together, soon go beyond join forces in rumbling plot and so postponing War for another There is an amusing across Austria in which Freud stoke the engine apart the carriage it is is presumably supposed us of *The Marx Brothers* and no doubt is a surre about the reconciliation and Freud.

Part of the book's app the *accomplishment* of and the ingenious use Meyer puts his extensive of the Holmes storie immense accumulation scholarship that surrou There are some slips rent use by Doyle of is not found here, and whether Watson would ployed the verb "socialize" American sense of "ma ally"—but not so many things. Attractive too and good humour with Meyer handles the meeting the two great late-ninet investigators. Not only men recognize the simila analytical methods bu tells us, Freud's theory bled Holmes's in the co scepticism they evoked of officialdom thought".

Disaster relief

By Eric Korn

TER DE VRIES:
Glory of the Hummingbird
pp. Gollancz. £2.75.

re's a bilingual distich floating nd Leeuwarden and Groningen goes something like

ed, boter, und grün chüse
goed English and goed Fries.

de Vries's novels also exist wo levels: but the informed y and the humane morality are as close together as English Frisian. It should really be gh to say there's a new Peter ries and leave it at that. His rers will know what to expect: there are rather fewer surprises time than usual. The wisen er who gets his ornate come nce here is one Joe Tickler Wabash, son of a tuba-playing somnambulist who cons the artists' colony into subsidizing bbatical from his commercial lling so that he can read otha; and a mother with a line in Biblical malapropisms is nearing her target of 190 of green stamps for an all-ses-paid trip to Reno.

h such a background how young Jim fail to conquer lovely Amy Wintermoots and y, despite filling the salad with ge in the best tradition of a ley Amishman? He snares a ith old man Wintermoots on rength of calling a new breed nkfurter "Hot Diggety Dogs". ter inventions ("Joyce Carol 'the thinking man's cereal") ess well received, and his e accelerates when he becomes ro of a bent quiz programme: al portent rather arbitrarily d from the Eisenhower to xon Administration to give it resonance. Threatened with ure, he spills his guts to a ssional Committee and be-an even more beloved folk-Then we have a few ethical ities in relation to a delinquent ward, the old adulterous blues, and straight down the wire to the final clinch: "You're the salt of the earth, you louse."

There are the expected incidental pleasures: fresh explorations in de Vries's two major dialects, the witcrack and the malaprop, moral dilemmas that slip down as easily as a prairie oyster—or, as the author might describe himself, a prairie oy-oy-oyster. The jokes are up to standard: some better, some worse, and quite a few the same. Anyone who has campaigned for a long while on a fairly narrow front is liable, like *Punch*, to the charge of not being what he once was. Like Punch too, de Vries's novels are a chronicle of the bludgeonings of fate, under which his heroes survive bloody and bowed. The dreadful has already happened: but it goes on and on happening. De Vries has added to our stock of responses to the private disasters of our time, and no one who has written anything as good as *The Tents of Wickedness* or *Comfort Me with Apples* can be written out or written off. More recently, *Witch's Milk* and *Mrs Wallop* have shown no dulling or narrowing of the virtuosity: I do not speak of *The Blood of the Lamb*, a description of an agony almost unendurable to read.

In a more pretentious writer, the repetition of situations and phrases is described in terms of leitmotif and recurrent imagery; in a less pretentious one, it is praiseworthy product-reliability: to have blamed P. G. Wodehouse for writing to a formula *would have been like complaining* that the pills in an aspirin bottle showed a wearisome conformity. But in someone operating on de Vries's level—the level where, as he says more than once, the time for personality is over, the time for character has come—such repetition is liable unfairly to be taken as a sign of exhaustion. *The Glory of the Hummingbird* has more energy coming round the back straight than many writers manage in a sprint: and if it won't add greatly to its author's stature, it will not diminish it. The prognosis remains black, but promising.

ying cadences

eter Campbell

T. C. S. DOWNS:
Gently
Faber and Faber. £2.20.

Miller, a retired professor, rnard Flood, a salesman, both r sixties and dying of canare a hospital room. At one Mr Miller goes to turn off vision, an intrusive gift from od's son:

> aw the card lying on top of et. He picked it up and read Mr Flood's son had written:
> O NOT GO GENTLE INTO THAT NIGHT,
> GE, RAGE AGAINST THE DYING E LIGHT.
> hand that held the card ped to his side. . . .
> "no, Flood", he said very "this hasn't got it at all." hook his head slowly and "it isn't even close."

wns would seem to get very the way things are by stick description and, avoiding

ovel covers the last weeks wo men's lives. Mr Miller o hospital for an operation ell out a primary growth, lood to be "explored". operation is successful. literate, sarcastic, solitary what lies ahead of him. not", he says, "going to this pathos-strewn life with ul mortgaged to morphia. I ing to go out observing."

men seem to be opposites, disease rubs away the s of their characters they only to depend upon each ut to resemble each other, ke two roped climbers for no rescue can be mounted, cut off from the spectathe hotel balcony below. men grow weaker, the s are lost sight of, and rejected. Rejection goes ys: the living are aggrieved imposition of the dying *Mrs Flood says*: "I don't understand why you are doing this to me." When her husband says to Miller that he no longer wants to see his family, that he wants to have it as easy as he can, Miller says: "It would be foolish to ignore the reality that they also want it easy on themselves."

Although the end is announced, and inevitable—we know more or less from the start that the men are going to die—the tension rises and falls, with the progression of their illness and their struggle against it, as it would in a novel of suspense where the unmasking of the villain is equally predictable. The events are the "remissions" and "exacerbations" of the disease, outbursts of anger, funny set-pieces of dialogue—the needling of a doctor, the tensing of a visiting clergyman. But the novel's dispassionate descriptions and bitter particularities seem also to suggest a model or paradigm of the good death. It is a stoical one, based on the knowledge that the palliations of medicine are not infinite and the belief that the comforts of religion are not real. Mr Miller's desire to go out observing, and his and Flood's final companionship in the face of imminent extinction, are beautifully and persuasively drawn.

Natalia Ginzburg's fifth novel, *Dear Michael*, translated by Sheila Cudahy, has been published by Peter Owen (161pp. £3.25). The Italian edition was reviewed in the *TLS* of June 15, 1973, and several extracts from this review are reproduced on the dust-jacket. Although part of the action takes place in England, the chief characters are Italian; and our reviewer said in conclusion: "Within the context of Italian middle-class life, in which mood and weather are suggested with marvellous subtlety and economy of words, and action seems haphazard yet in fact is tied in strange patterns to the past . . . much is said about communication, the generations, the footloose young, this or that way of life; but mainly about sadness, loss, loneliness, solitude and death; said sidelong, not outright."

Tales from elsewhere

By Paul Bailey

ITALO CALVINO:
Invisible Cities
Translated by William Weaver
165pp. Secker and Warburg. £2.50.

Each time he returns from his travels, Marco Polo is invited by Kublai Khan to describe the cities he has visited. At first, he is ignorant of the Tartar language:

> The ingenious foreigner improvised pantomimes that the sovereign had to interpret: one city was depicted by the leap of a fish escaping the cormorant's beak to fall into a net; another city by a naked man running through fire unscorched; a third by a skull, its teeth green with mould, clenching a round, white pearl.

In time, the great Venetian masters not only the language but all the tribal dialects as well. The conqueror and the explorer exchange visions: for Kublai Khan, the world is constantly expanding; for Marco Polo, who has seen so much of it, it is an ever-diminishing place. "Elsewhere is a negative mirror", he tells the Khan. "The traveller recognizes the little that is his, discovering the much he has not had and never will have." Their conversation ends with Polo assuring the Emperor that the quest for the perfect city will never stop, so long *as men can distinguish the inferno*:

> There are two ways to escape suffering it. The first is easy for many: accept the inferno and become such a part of it that you can no longer see it. The second is risky and demands constant vigilance and apprehension: seek and learn to recognize who and what, in the midst of the inferno, are not inferno, then make them endure, give them space.

That, crudely, is what *Invisible Cities* is "about". Calvino is too sly a writer to be pinned down easily. This most beautiful of his books throws up ideas, allusions, and breathtaking imaginative insights on almost every page. The lightness of the style works as a counterpoint to the sombre view of human life it is expressing. An awareness of the abyss, of the nothingness that is our lot, informs everything Calvino has written. Even so, his sense of history prevents him from indulging in fashionably unearned pessimism: his novels, all short, hint at a spaciousness lacking in most modern fiction. His gloom is not unbalanced.

Although he makes Marco Polo summon up many cities for the Khan's imagination to feed on, Calvino is describing only one city in this book. Venice, that decaying heap of incomparable splendour, still stands as substantial evidence of man's ability to create something perfect out of chaos. Nevertheless, it's a place where the rats thrive; where the dead can seem to outnumber the living.

Calvino is a fabulist whose fables have yet to appeal to the English. His books, deceptively slight, make real demands on the reader. He is also a genuinely upsetting writer, who forces one — in the gentlest way — to consider the appalling implications of what he is saying. The currently successful fables of Tolkien and Richard Adams come in a top-heavy prose that finally renders everything cosy: so much description keeps the mind comatose. Calvino's subtle, fully achieved works of art must bide their time.

Fable-minded

SALMAN RUSHDIE:
Grimus
319pp. Gollancz. £3.50.

The novel as global metaphor is currently unfashionable, except when it comes in the guise of science fiction or political satire. *Grimus* is neither of these, though it spills over into both areas. Dimension-fever, thought-forms, a mysterious Effect haunt the book like the monoliths of *2001*: forces to be reckoned with because they are never quite accounted for. But Salman Rushdie doesn't posit a hypothetical future, or warn of things to come: indeed, he makes it plain that what he is writing about is, approximately, the here and now. His ambitious, strikingly confident first novel is a convoluted fable about the human condition: more particularly, about the enduring need for myth and its constricting effect on the individual.

Like most fables, *Grimus* is cast in the form of an odyssey in search of an ultimate truth. Flapping Eagle, a renegade Red Indian, is given the blessing or curse of immortality (it comes in a bottle) by a pedlar who may be God or just a reflection of the Indian himself—not quite his alter ego but the self with whom he will eventually have to do battle if he is to realize his infinite potential. Weary of immortality by the time he reaches the age of 777, Flapping Eagle sets off to look for his ugly sister, also immortal, and finds himself spirited to Calf Island. The island's inhabitants mostly live in the town of K and survive the terrible Effect of Grimus (beamed from a cloud-topped mountain) by an obsessional pursuit of their own narrowly defined individuality. "People", says one of them, "don't like their own complexities."

Flapping Eagle meets whores and hunters, fading Russian aristocrats and a professor of philosophy, Ignatius Quasimodo Gribb, a gnome in corduroy trousers whose *magnum opus* is "The All-Purpose Quotable Philosophy". If one has doubts about the world Mr Rushdie has created they don't concern its logic: the question is whether his dryly entertaining intellectual conceit is anything more than an elaborate statement of the obvious decked out in the mannerisms of Oxford philosophy.

David Wilson

Chatto & Windus

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The instant art-historian

By Christopher Green

ALFRED H. BARR JR:
Cubism and Abstract Art
249pp. £3.25.
Picasso
Fifty years of his art
314pp. £3.95.
Matisse
His art and his public
591pp. £4.95.
Secker and Warburg.

The least successful of the three books reissued by Secker and Warburg as paperbacks is without any doubt the earliest, *Cubism and Abstract Art*, which was first published in 1936 and is here presented without change. It was researched and written before its subject had reached old age; it was in no sense a critical analysis, but was, as Barr put it, "conceived in a retrospective not in a controversial spirit"; and it was (although Barr insisted that he made no claims to inclusiveness) an attempt to extract the main lines of a historical pattern or rather of a group of patterns. The attempt failed, and the sheer size and dynamism of the still-living phenomenon which was its subject meant that it had to fail. There is still much in the book to admire: the sane single-mindedness of the discussion of the term "abstract", the concise and utterly right summing-up of the Cubist debt to Cézanne, the account of Russian developments, which continues to ring true even under the bombardment of new material and ideas on the subject.

Yet so wide was the scope of the book, and so rare or misleading the available information on many of the movements and individuals discussed, that the detailing of the patterns is now revealed to be riddled with faults. Léger did not develop along Rousseau lines in 1908, Picabia could not have been called a Cubist in 1909, Mondrian did not arrive in Paris in 1910, Malevich did not exhibit a pencil "Black Square" in 1913; these are but a few of the mistakes which are so many and at times so important that a reissue of the book should at least have acknowledged them. More significantly, however, later research has in some instances modified our understanding of certain of the subjects to the extent of invalidating Barr's interpretations and therefore, in places, the larger lines of the patterns he extracted. Thus, our deeper understanding, through Robert Welsh's publications, of the mysticism behind Mondrian's abstractions makes it difficult to place him unreservedly in a rational, anti-Romantic category; while recent work on the nature of Kandinsky's move towards abstraction makes it difficult to accept him as a "pure" abstract painter before 1914. *Cubism and Abstract Art* reveals the near-impossibility of drawing from the recent past large-scale historical patterns whose detail and whose essential lines will remain valid as understanding becomes clearer and information more stable.

Both *Picasso* and *Matisse*, being monographs, are more focused, and both were completed in the form in which they are reissued when their subjects had reached old age. Their chances of combining clarity of understanding with accuracy of detail are greatly improved by the fact that Barr acts here not so much as a historical pattern-maker, but rather as a chronicler with an acute but always disciplined taste for critical analysis. Both books are in their way masterpieces. The Picasso study is more popular, more concise, less the product of sustained and original research; it is the model of a simple yet not simple-minded introduction to an infinitely complex painter. The Matisse study is one of the best, perhaps the very best, on a twentieth-century artist ever written, and its continuing success deserves to be dwelt on, because it so effectively illustrates the potential of a focused chronicler's approach to the history of the recent past.

As the subtitle suggests, Barr concentrates on Matisse's art and on the developm[ent] ... response to it ... the painter ... concentrating ... then on the art ... lysis of the ... painting is ... a rich interweaving ... outline with ... tions, of reactions ... the dispersal of ... York to Moscow ... characters who ... Matisse's career ... beginnings onward ... are the two sides ... apart—the art and ... neither distracts ... is a formula for ... been followed ... Beneath the study ... and the life ... which is extraordi[nary] ... solid, constructed ... tery of the theo[ry] ... ture on Matisse ... firsthand knowledge ... ings, and, most ... answers to a series ... naires sent to Matisse ... son Pierre and ... guerite Duthuit, and ... to Barr by, for ... involved in ... such as Greta Moll ... Yvonne Landsberg.

The research ... so lucidly bound ... complementary ... source of a good ... what we know ... certainty about Matisse ... ings as man and ... long life. As long ... admired, Barr's book ... not merely as an ... torical phenomenon ... *Cubism and Abstract* ... supplier of crucial ... as an aid to understand[ing] ... still valid. It is a ... always remain a beg[inning] ... any new account ... tation or attempt ... in a general history ... century art, will ha[ve] ... it.

"It is only in these days of what David Hare calls the 'pre-natal discovery of artists' that a lucky (or wealthy) painter occasionally achieves the distinction of a monograph before he reaches the age of fifty." The situation has changed even more since Alfred Barr made this point in 1951 in his study of Matisse: the lucky (and wealthy) painter can now occasionally find himself celebrated by retrospective and monograph in his thirties, as have Frank Stella and Robyn Denny. Art-historians increasingly write art-historically about what is only just history, and expose themselves more and more to new problems concerning the distinction between history and criticism.

How can an art-historian most effectively write about artists or movements with which he himself may have been deeply involved? Should he write, for instance, as critic with an awareness of cause and effect, and of development in time? Or should he write as designer of large patterns binding individuals and events together? Or, again, should he avoid the attractions of pattern-making, and write as mere chronicler, gathering material from the friends of artists, from artists themselves, and from the promoters, the champions and the enemies of movements? Barr's success or failure in writing historically about the art of the recent past can now be seen at enough of a distance for his example to help a little in answering such questions.

Fuseli's portrait of his wife, from Henry Fuseli, *by Carolyn Keay (88pp including 84 illustrations. London: Academy Editions; New York: St Martin's Press. £2.95). An exhibition of work by Fuseli (1741-1825), now at the Tate Gallery and continuing until March 31, will be discussed in a forthcoming issue of the TLS.*

The mind recoloured

By John North

ALFRED NORTH WHITEHEAD:
Science and the Modern World
Lowell Lectures, 1925
252pp. Collins/Fontana. £1.50.

In 1924, at the age of sixty-three, Alfred North Whitehead left England and a chair in mathematics for Harvard and a more esteemed chair in philosophy. The Lowell Lectures were given—and published—in 1925. The only addition here is J. Z. Young's short and laudatory preface (unfortunately printed with the pages out of order). Whitehead's aim was to explain how the "quiet growth of science" had "recoloured" the mentality of the entire educated world. It is not hard to understand why the book has remained high in the affections of those who read it when it was new. Whitehead has an excellent line in paradox and aphorism:

> In formal logic, a contradiction is the signal of a defeat: but in the evolution of real knowledge it marks the first step in progress towards a victory.

All the more powerful, this kind of thing, when you know that Whitehead was joint author (with Russell) of *Principia Mathematica*, and all the more telling an aphorism should it follow one of the more opaque stretches of Whiteheadian metaphysics.

As history, the lectures will not bear close scrutiny, and the myths extend down to Whitehead's own time. Philosophy fares better, especially Whitehead's own—but Descartes's theory of perception, for example, has only six lines. Predictably enough, Aristotle gets poor marks. Only historians will mind the historical caricatures—of the eighteenth century in terms of D'Alembert and Voltaire, or the Middle Ages in terms of Chartres. It is of interest to note the chapter entitled —in 1925, remember—"Quantum Theory"; but no reference here to either Planck or Einstein. Whitehead's own brand of relativity is discreetly purveyed. He sings of the dangers of abstraction, and warns against those "trenchant intellects" who hold you to their abstractions by the sheer grip of personality. Sauce for the gander? In the end, it is not what he said, but how he said it; and the new edition will not deplete the ranks of those who are able to get high on Whitehead's engaging style.

The determinants of Beethoven

By Alan Tyson

PAUL MIES:
Beethoven's Sketches
Translated by Doris L. Mackinnon
198pp. Constable. £1.40.

The Significance of Beethoven's Sketches for Characterizing his Style first appeared in German in 1925; this is a reprint of the 1929 English translation. Both here and in the United States the past ten years or so have seen a great renewal of interest in Beethoven's sketchbooks and in his methods of working, so the reissue in paperback of Paul Mies's long essay is welcome.

Yet it remains something of a curiosity. Its English subtitle describes it as "an analysis of his style based on a study of his sketch-books". But Mies did not himself undertake any thorough examination of the sketches. Instead, he based his arguments on examples drawn almost exclusively from the published writings of Gustav Nottebohm (1817-82), the scholar who first perceived the interest of those arcane documents and then mastered and interpreted them.

And, whereas Nottebohm, in his laconic but compelling way, was able to extract from the sketches a wide range of conclusions about the working of Beethoven's creative imagination, Mies confined himself to what are bound to strike many readers as the superficialities of style—even if they enjoy seeing Nottebohm's familiar examples served up in a new order, and glossed in a different way. No doubt Mies was right in counting a feature such as the weight given to upbeats as being among Beethoven's important "style determinants". The question is whether this is much more than a surface matter. The real contrast here is with the contemporaneous writings of Heinrich Schenker, who used the sketches to tease out deeper forces that shaped Beethoven's writing. I doubt if it is merely our fashionable interest in "deep structure" that makes Schenker incomparably more influential than Mies today.

Night tho[ughts] of old Jap[an]

By Patricia Bee[r]

As I Crossed a Bridge of ...
Translated by Ivan M[orris]
153pp. Penguin. 35p.

Neither the terrible ... length of the introd[uction] ... piled by Ivan ... is also the translator, ... potential readers away ... *Crossed a Bridge of* ... a new version of ... an eleventh-century Ja[panese] ... or journal kept by a ... moved in court and ... circles. Professor Morris ... pains to prove that ... sion was not enough, ... atrocious quotations ... moon hidden of the ... month") demonstrate ... beyond argument.

Though the introdu[ction] ... valuable information, ... to read it before the ... the time one has been ... book, which originally ... was written by a woman ... nobody knows (so the ... ferred to by the ... she never mentions), ... poems which form the ... of the diary defy tra[nslation] ... arrives at the author's ... with no great expecta[tions].

The text itself is ... thoroughly rewarding ... shina" was father-fixated ... and a mother but we have ... little about the people ... nor is it a systematic ... dreams—the title has ... are what she records, ... sensitive reflections ... one expects from people ... on their hands. The ... poetry-reading with ... comments where the ... more interesting ... spite of the tears and ... hells and the rustling ... there is a pithy ... toughness, about the ... the poems set in it ... rional, even ... achieve. The illustra[tions] ... from an eighteenth ... block print edition.

[T]hen came the bulldozer

[B]y John Coles

[PH]ILIP A. RAHTZ (Editor):
[Res]cue Archaeology
...pp and 34 illustrations. Penguin. ...p.

[Res]cue archaeology is the creed of a [wh]ole new generation of archaeolo[gis]ts. Under the guillotining effect of "[b]ig business", whether public or [pri]vate, much of the archaeological [evi]dence for man's presence in [the]se islands has been truncated—[not] only individual sites but whole [gro]ups of monuments—and the [arc]haeological response has until [ne]w been dispirited through lack [of] organization. The establish[me]nt of Rescue, the Trust for [Br]itish Archaeology, in 1971 was [per]haps the first, and certainly [the] most ambitious, effort to [cha]nnel interest and energy into re[tri]eving some of the evidence before [it] disappeared, and to pressurize [pub]lic authorities into acknowledg[ing] their responsibility to preserve [site]s and to finance surveys and [exc]avations of threatened areas. The [effe]ct of this pressure by Rescue, [t]he Council for British Archae[olog]y, and by many regional units, [som]e of long standing, has been a [grea]tly enhanced funding of rescue [ope]rations by both the Department [of] the Environment and local [auth]orities.

[*R*]*escue Archaeology* provides a [deta]iled survey of rescue archae[olog]y as it operated a couple of [year]s ago, and gives an authentic [imp]ression of the contributors' [pract]ical, intellectual and emotional [invo]lvement with this kind of [arch]aeology. Having said that, and [havi]ng myself been engaged in [resc]ue archaeology for ten years, [I m]ay be expected to give un[qual]ified approval to the book and [the] whole concept of rescue. Not at [all], because there are a number of [are]as where healthy differences of [opin]ion exist. All twenty contributors to *Rescue Archaeology* say more or less the same things about threat, responsibility, and action; though some say them better than others. And there is no doubt that in the event only such mass expression of opinion, hammering away, will achieve a worthwhile result.

Throughout the contributions there are references to field-work and excavation under rescue conditions, i.e, when the area or site is threatened by urban sprawl, by motorways, by industrial expansion both sideways and downwards. The archaeological methods employed in advance of such destruction demand advance warnings by means of adequate representation on planning authority committees, organized field-work of all kinds, and speedy excavation procedures when the time has come. Yet even when much of this is achieved, what are the results? They may be nil, because they are never written up or never published; as an editor I find a steadily increasing reluctance to publish.

A more philosophical problem has emerged, too, from the first expansion of rescue activity. Is it better to excavate a little of a lot, or a lot of a little? Should all threatened sites in Britain be rescued, by small-scale excavation (small either in time and thought or in actual area), or should a selected few be excavated totally, with ample forethought, funds and back-up facilities? I do not know, but the answer given these days is generally the first. There is a disparity in the yield of evidence from the total excavation of a site under emergency conditions and one where planned campaigns can be conducted and assessed as the work continues. *Rescue Archaeology* necessarily favours the first solution, and often of course only excavation will reveal the importance of sites, so that the original choice would clearly depend on massive field-work and assessment.

Excavation under difficult conditions also opens up the problem of finding excavators; with the widespread threats to ancient sites, and the need for vast numbers of qualified field-workers and excavators, there is an acute scarcity of experienced and dedicated workers who may have to operate under quite inadequate conditions. The organization of such workers, in order to improve their working conditions, is only just beginning, and *Rescue Archaeology* could have made more of a case for better conditions, as well as for the sites. Nor does it give nearly enough recognition to those firms whose business it is to develop the land and thereby destroy ancient evidence, but who often make substantial sacrifices to archaeology in the costly loan of their equipment, or delay in their operations, so as to allow archaeologists to retrieve what they can. The returns to such public and private contractors do not appear on any balance-sheets, and rescue archaeologists have to rely on the very substantial interest in "old things" which not only attract amateur assistance to excavations but often persuade a foreman or engineer to give access to sites for investigation.

The contributions in *Rescue Archaeology* range from anecdotal accounts of particular discoveries to hard-hitting arguments about public vigilance against the destroyers, together with a couple of philosophical commentaries on the concepts of rescue. There is not much on the perennial question of rescue versus research archaeology, and the welcome contributions on museums and conservation should have been greatly expanded; in Britain, as elsewhere, these two elements of archaeology are always the poor cousins. The authors are at their best when describing their own rescue projects and units, and, when they stray into other fields, their ignorance of the nature of the problem, and the work being done, is unfortunate and potentially damaging to good relations. As one who has carried out rescue and research work in the peats of Somerset for ten years, with regular publication of results, I find the brief lament about wholesale commercial destruction in the Levels, and the inference that no archaeology goes on in that area, somewhat irritating and I suspect that other areas and units may have been equally maltreated.

A final section of the book is called "Involvement", and contains brief words on training for archaeology, on what to do in a crisis—when a site is threatened or actually undergoing destruction—and an amusing commentary on the behaviour of volunteers on a dig. Silence on site is apparently golden, with only the noise of picks, shovels and grunts to break the air of peaceful concentration; and, if the reader wants to become a real archaeologist, he is asked to sell his sports-car and buy a trowel. I fail on both counts, which only goes to show that archaeology is different things to different people, and thank goodness for that.

[S]uffering fantasies

[By] Russell Davies

[JER]OME KLINKOWITZ and JOHN [SOM]ER:
[The] Vonnegut Statement
...p. Panther. 75p.

[The] work of Kurt Vonnegut Jr [is im]aginative, easy, and widely [read]. But narrowly defended, [I] would judge, looking at the [doze]n or so untrenchant essays [that] make up *The Vonnegut [State]ment*. This is a sort of junior ["Tw]entieth Century Views" enter[prise]. The contributions come [from] assistant professors and [crea]tive-writing teachers at minor [Amer]ican universities and colleges, [and] Vonnegut is a useful middle-[brow], providing enough literary [stimu]lation to keep the pedagogue's [mind] ticking over and enough [best]book encounters to keep the [stude]nt body's face agape. A semi-[narra]tive chapter by Jess Ritter of [San F]rancisco State College gives an [idea] of the atmosphere in which [Vonne]gut is taught:

> ... then Susan, wan Susan, in ... Mickey Mouse and red-letter ... "Cocaine" T-shirts, who offered ... rip off a copy of Wilhelm [Rei]ch's *The Mass Psychology of [Fas]cism* for me: "*Cat's Cradle* ... s screw it man, go do your own ... ng. There's nothing left to do ... 'boku-maru', rub up, get with ...

[Yo]u may think there is enough [of] the hideous future already [prese]nt in this little paragraph to [make] Vonnegut's forward-projected [visio]ns of "what machines do to [us, w]hat wars do to us, what cities [do to] us, what big, simple ideas do [to us,] what tremendous misunder[stand]ings, mistakes, accidents, and [catast]rophes do to us" look needlessly speculative, even luxurious. [Wh]en Vonnegut does have his [...] aside: the "old fart with his [...]ries and Pall Malls" [of *Sla*]*ughterhouse Five*) was not a persona Vonnegut assumed for the occasion, but one he had in preparation all through his pulp-writing years. To be sure, the reputedly formative experience of the Dresden fire-bombing offers itself as a sleepy-eyed variant on the Brechtian will to survive; but I am inclined to follow Joe David Bellamy, whose confused chapter here at least succeeds in pointing out how efficiently Vonnegut has fused the suffering-artist and SF fantasist roles. Predictably, Vonnegut himself emerges, in an interview with Robert Scholes, as the most pleasantly offhand character in the book. He is quite content to wait while the young men sort out whether he is Big Daddy or a bright but gloomy child.

The desk-bound dreamer

By John Fuller

Penguin Modern Poets 25
Gavin Ewart, Zulfikar Ghose, B. S. Johnson
159pp. Penguin. 45p.

A pair of downy and aggressively reddened lips lightly puckered about a Park Drive adorns the cover of the latest Penguin triumvirate, making it clear that Gavin Ewart is the star turn. I suppose the principle of the series is that, if you send three men on a dangerous errand, the toughest will get through. The prize here is to sell in thousands rather than hundreds —and Ewart deserves it.

Like his cater-cousin Peter Porter, he is a master of the erotic/cultural reverie. He deals in thwarted hopes, wayward fictions, foreshortened perspectives on bourgeois fantasies, filthy jokes. Someone will have to find out whether it was Porter or Ewart who invented the poem about office sex: meanwhile it is a pleasure to record one's admiration of Ewart's *faux-naïf* expertise in this and other modes, particularly the anecdotal and parabolic.

He also has a fertile and constructive obsession with prosody. He likes inventing poems with rhymes entirely on split words, poems in one-line stanzas, poems that alliterate through the alphabet. He pays tributes to poets he admires, using their stanza-forms and their attitudes in a way that bypasses pastiche but nails their quintessence with the glee of a spy chemist who has understood a formula (thus in this selection we get the celebrated "Audenesque for an Initiation" and the more recent "The Larkin Automatic Car Wash"). There's nothing much to accuse him of, except perhaps his use of "going" as a monosyllable, a practice which curiously enough trips the reader up twice in different poems.

By comparison, Ghose and Johnson (and they have published together before) seem variously flat, self-absorbed, melodramatic and full of portentous and gloomy aphorisms. Ghose's best poem here, "Poem towards Sanity", is an early one: nothing later seems a step forward. No matter, the book is already good enough value, with Ewart at 1.0888888p per page.

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مكبر من الأصل

Their wits about them

By Ruth Padel

RANDALL JARRELL:
The Third Book of Criticism
334pp. Faber and Faber. £4.50.

GORE VIDAL:
Collected Essays 1952-1972
449pp. Heinemann. £3.75.

Before his death in 1967 Randall Jarrell drew up a list of essays for his third book of criticism. All but two (never written) have now appeared under that simple title, and they make amusing and thoughtful reading. Their energetic sympathy was oddly missing from Jarrell's own poetry. His seven books of poems, from *Blood for a Stranger* (1942) to *The Lost World* (1965), suggest hesitation and desolation:

In the sunlight
What I see still seems to me plain.
I am safe; but at evening
As the lands darken, a questioning
Precariousness covers over everything.

A title for another poem, "Seele im Raum" (borrowed from his favourite Rilke), expresses this precariousness: the soul in space makes for a hesitant poet but a brilliant and adaptable critic who, dependent for security on the things *outside* the window, illuminates them intensely for us as well.

Jarrell's prose has characteristic life. He adores double meanings: "When the philosopher is king, his subjects move like propositions." He spins bright, intrusive images: "All this makes him [e. e. cummings] a magical bootlegger or moonshiner of language, one who intoxicates us on a clear liquor no government has legalized with its stamp." He indulges himself in ironic misquotation ("In the suburbs, there you feel free"); impudent cadences ("These can be good-humoured—are even, once, wistful"); and joyful rhetoric ("Does the Muse come to men with a ruler, a pair of compasses, and a metronome?").

Though he finds nice things to say about everybody, his attention has a price: other people's words and even their thoughts have a habit of dissolving in his own bright light. The only detailed poetry criticism in the book, an essay on Robert Frost's "Home Burial", one puts down with Jarrell's own language, his own eclipsing enthusiasms and his own unfairly brilliant images in one's head: "The poem goes on: 'She turned and sank upon her skirts at that....' The stairs permit her to subside into a modest, compact, feminine bundle; there is a kind of smooth deftness about the phrase, as if it were some feminine saying 'When in straits, sink upon your skirts'." Irritation is no use; it is so well done.

This is anyway the only essay where Jarrell indulges himself like that: he is at his best in the splendid final essay, "Fifty Years of American Poetry" (1963), where his gift for finding something kind but also important to say about everyone shows at its brightest. It is in this pageant of poets that his speculations on the nature of poetry and language are most often brought out:

> Language is a world of signs and of prescribed relations . . . since we feel that words and their prescribed relations do not fully or satisfactorily describe the world, that there is a disorder or a meta-order in the world to which ordered words are inadequate, we sympathize with the contradictory order of words, and try to feel what it must stand for. The round-square may be impossible, but we believe in it because it is impossible.

Because Jarrell wrote poems himself, it is the poetry of others that makes the best catalyst for his thoughts on style and meaning, and one is constantly aware of his own struggles as a poet. "Stevens' poetry makes one understand how valuable it can be for a poet to write a great deal. Not much of that great deal, ever, is good poetry; but out of quantity can come practice, naturalness, accustomed mastery, adaptations . . . so that the poet can put into the poems, at the end of a lifetime, what the end of a lifetime brings." He can be severe: in his one novel, the satirical *Pictures From an Institution*, the lady novelist visiting the campus analyses life there savagely, Jarrell's own potential hostility having been sublimated in the very funny tirades of an unsympathetic character. In two essays here he is severe on Auden, probably because of Auden's influence on his own early voice. But his admiration for Auden shows too, particularly for his versatility; witness his adaptation of Heraclitus: "One never steps twice into the same Auden."

Jarrell's critical authorities are Kenneth Burke (twenty years senior, and with whom he shared interests, in myth and psychoanalysis, for instance) and less often Ruskin, Eliot, and Coleridge. He identifies with all that he admires: with the clumsy child genius in *The Man Who Loved Children* (this introduction to this was an excellent choice as the first essay): "She knows that she will soon escape into the world of people better than us, the great objective world better than Shakespeare and Beethoven and Donatello together—didn't they all come out of it?"

His gift for a colourful phrase, the American call of the styled, occasionally becomes sickly ("This dawn *is* one of Klee's little water-colour operas, isn't it?"), but he does it so confidently one is never quite sure whether one is being laughed with or at. His rhetoric is irresistible: (of Eliot) "Won't the future say to us in helpless astonishment: 'But did you actually believe that all those things about objective correlatives, classicism, the tradition, applied to *his* poetry? Surely you must have seen that he was one of the most daemonic poets who ever lived . . . ?'" His poetic super-phrases are often sentimental, always vivid: "The refuge of one's private joys and decencies, the shaky garden of the heart"; "He makes notes on the margin of the universe". The images stay long after other arguments have been forgotten: "There is about him, under the translucent glaze, a Dutch solidity and weight" (used twice, understandably, of Wallace Stevens).

Underdone or overdone, it is delightfully brought to table. Jarrell's essays on prose are not all (the first is an exception) so highly charged; "Six Russian Short Novels" and "The English in England" (on Kipling) are the least alive. This demonstrates what one might otherwise be prevented from seeing by his sense of kinship between all writers and all readers: that he was an American poet writing best about other American poets.

Gore Vidal's audience is not Jarrell's; he has chosen the large American public, "electric villagers tuned in to the machine, if not to the pundits". In forty-five essays (there are only nine in Jarrell's more academic book), published over twenty years in American and British journals, he brings his amused sanity to the contemplation of politics, personalities, war, drugs, sex, novelists and, above all, the novel. Like Jarrell, Vidal shows a strong sense of communicating with his public, but his world is not American literature only, it is America itself: "One writer's response to his time and place and oh, what a time and place."

He offers us a wide range of American topics and is as frank about himself, family, politics, sexuality, ambition, as he is about society; this, I think, is linked to the value he attaches to history. He often uses Roman imagery in his vision of his own society: "From the beginning of the Republic, Americans have enjoyed accusing the first magistrate of kingly ambition"—straying also into the later, early Christian world (Byzantium attracted him particularly in the late 1950s). Asked to review "a historical—*an* historical novel *with a difference*", he produces a deadly parody of an American WI address.

Vidal's sense of history is part of his self-awareness as a novelist, and it is this, plus the sharp, flexible, funny style, that makes *Collected Essays* so much more than the ego-pushing observations currently required of the genre. He sees other novelists ... own experience: Burns had "a ... with a face stri... metry, one ear ... head"; Mailer is "... party orator" w... small gift for ... They are chara... their books: "Sa... Henry Miller] 'Ye... do you know that' ... 'Yes, Henry, that's ... you're a spiritual ... chuckle saves the ... Henry." They are ... ple: "I only regre... for friends found ... panion, a fine dr... and fun to cruise ... Mishima.) He treats ... subject of a study of ... with the same dry ... interest as novelist ... life not form; thou... the French School ... ters: Theories of th... he does not feel the... path from the ... dead end.

Vidal associates ... the future of the ... sad "post-Gutenberg ... of non-readers, educat... visual not literary ... the grassy hordes of ... dents pabulating on a... read for pleasure, a... prefere Antonioni to ... and "never buy ... (quote from a Harva... think he ignores ... important difference ... ucts of watching a... though it is true tha... tions of one have be... irrevocably by the othe... be the shared experien... not always with ser... tants, that makes t... cinema important in ... reading cannot match. ... ing of course will ... Vidal fears is that i... cised only on how-to-do ... these he connects wi... great fear for writing... version of so many wr... neath his amusement ... mourn for grammar and ... there is sadness, th... always tinged with ... optimism: "Fortunate... communication are no... and though none of us ... exactly what is hap... guage is bound to be ...

Randall Jarrell and ... are at opposite poles ... writing-about-writing. ... poet-critic, poetry consu... Library of Congress ... to be found mostly on ... Vidal, the novelist-adv... a journalist who critic... both social and literary ... have a wit few Englis... easily; both use their ... at the worlds available ... enliven their serious cr... rell's mind is full of ... American poets; Vi... wider and longer rang... cal examples. There i... them an important di... tone: Jarrell, with hi... confidence about oth... work, is the best kind ... hitch-hiker, borrowing ... vehicles to give his ow... Vidal, though he may b... by the state his chos... reached, enjoys exerci... in it successfully and se... links it contentedly wi... politics, history and hope ...

The novelist of the ordinary

By William Haley

JOHN LUCAS:
Arnold Bennett
A Study of His Fiction
235pp. Methuen. £4.60 (paperback, £2.30).

Arnold Bennett is not merely an exercise in depicting the novelist, warts and all, for a new generation's eyes: John Lucas goes much deeper. He dissects the works chronologically, volume by volume—sometimes short story by short story—ruthlessly exposing and excising what is second-rate or downright bad, admiring the healthy and virile corpus that is left: his study is surgical. Bennett has, so far as we know, never had such exhaustive and radical treatment before. Intensive also: Dr Lucas does not stray into generalities; he is not concerned with other British fiction of Bennett's time, or with Bennett's writings as a whole; he discusses only Bennett, the teller of tales.

It is legitimate to wonder for whom such a book is intended. Dr Lucas, by outlining characters and situations, goes as far as he can to remove the necessity of first reading the books he is studying. At the same time, the value of his appreciation and criticism, the full force of all he has to say, can be assessed only by those who have at some time or other read Bennett thoroughly; better still, have recently reread him. The more who can be persuaded to do this the better. The study is not academic or arid. It is written conversationally and without jargon. This helps to still questioning.

The operation is a great success. Does the patient survive? Will Bennett have a place among the great English novelists? Forty-four years after his death, and in spite of Dr Lucas's enthusiasm, the answer is firming up to a "No". *Lord Raingo* and *Riceyman Steps* could not pull Bennett's reputation completely out of the trough into which it had sunk long before he died. Dr Lucas adds *Imperial Palace*, "the least flawed of all Bennett's novels", to his closing triumphs. Others would say that so much effort spent on so shallow and trivial a world was the final confirmation of Bennett's weakness in never being sure of his values. This was evidenced not only by his deplorable pot-boilers; it extends to some of his "serious" novels. Other writers also have needed money. They have preferred to live a less luxurious and a less ostentatious life than Bennett did, and so preserve their artistic integrity. Not that his aberrations were always a deliberate abandonment of his standards: he could go wrong without knowing he was doing so.

Yet Bennett cannot be written off altogether: his place among his contemporaries as a novelist is first: *Whom God Hath Joined* is a small masterpiece. While *The Clayhanger Family* fails as a trilogy, *Clayhanger* itself is, in Dr Lucas's words, "a stunningly rich novel of provincial family life". And in *The Old Wives' Tale*, as was said long ago, Bennett's style took wings.

This matter of Bennett's style, or lack of it, is what seems most likely to sink his reputation midway across the Styx. There is not merely Bennett's addiction to what Dr Lucas calls "big, unearned words—'grandeur', 'awe', 'heroic'"; that "element in Bennett which is both portentous and banal, a readiness to use phrases that imply vast and reverberative judgments without in any sense coming clear about what they actually mean"; the "sudden collapse from brilliance to bathos" which Dr Lucas describes as occurring in *Accident*, and which can be seen elsewhere; the fact that "Bennett often seems not to have the least idea of when he is writing badly or inadequately". Too often his style is spasmodic-pedestrian.

Granted Bennett's feeling for time and social change, his memorable minor characters from Sam Povey to Auntie Hamps and to Elsie; his occasional deeply moving passages such as that when Sophia sees Gerald dead in the pawnbroker's room in Deansgate; there is no lift to his style as a whole. If we accept from Dr Lucas that Bennett is "*the* novelist of the ordinary", fashioning "art out of the mundane", "a genuine realist", the truth remains that realism is not enough. Most people may walk flat-footed; the prose in which their lives are told ought not to be. And Bennett's sudden efforts to raise his readers on to another plane, his "damnable trinity of miraculous, mystical and mysterious", merely cause them to wonder where they are. Gissing is not, in his novels, a stylish writer either. But there is a passion in Gissing that is not to be found in Bennett.

Dr Lucas sees Bennett in a much more favourable light. Quotations from his strictures to embellish one's own views should not obscure the fact that he gives Bennett much more praise than blame. His estimate of Bennett's fiction is high. For him *Clayhanger* is "perhaps the finest novel of its kind that any English writer has produced". He regrets that it is almost impossible to show how good Bennett is "because quotation of itself won't establish his worth". He has a good try. His argument is closely reasoned. He provides evidence for his judgments. He is never wayward. Even when one cannot agree, one must respect. Bennett, the craftsman who fell short of genius, would have been proud to know that in 1975 he would be given such authoritative and readable—attention.

Letters to a conscience

By Filippo Donini

CLOTILDE MARGHIERI:
Amati enigmi
168pp. Firenze: Vallecchi. L.3,500.

Clotilde Marghieri's first book, *Vita in villa* (Life in the countryside), appeared in 1960, a collection of short autobiographical episodes, literary and artistic memories, and observations of nature and society, written with both style and insight. The books that followed, *Le educande* (The boarding-school girls, 1963) and *Il segno sul braccio* (The armband, 1970), both based on her recollections of childhood and adolescence, confirmed that beginning as well as showing an inclination for looking at the funny side of things not often found among Italian writers. Signora Marghieri, a Neapolitan whose education began in Tuscany and was completed on a diet of English books, was praised for combining moral preoccupations with a sense of humour. Now *Amati enigmi* (Dear enigmas) has won her the Viareggio Prize and brought her to the forefront of the Italian literary establishment.

It is no less autobiographical than the earlier books; in fact it could be described as a *journal*, if it were not for a literary device which suits Signora Marghieri's moralizing very well: she has imitated the epistolary novel so as to give a narrative form to her thoughts, her reminiscences and the discussion of her worries. The letters are characteristically addressed to a man called Jacques, whose answers are not given, but can easily be guessed at from the remarks they provoke. In keeping with the "good Monsieur Melancholy" of *As You Like It*, Jacques's function is to "moralize the spectacle", and he acts very much as the author's conscience, advising, criticizing and sometimes praising.

Not that Signora Marghieri is much in need of advice: she seems always sure of herself, and occasionally self-righteous, but there is one point on which sh... not advice, then en... and that is the loss of ... Her tone is generally ... detachment and assist... continuous prompting ... she is able to pas... serenely enough on mo... and topics. But, whene... ful notion of the passi... and advancing old age ... felt, Signora Marghieri ... the quick, all serenity ... reserve and composure ... and her classical, com... is agitated by romantic ... passages of raw and ... fession which ensue ... diversions from the pre... of sage rationality, ... revealing light on ... character. "When I ... remember . . . that no ... be kissed any more ... to me an intolerable ... Such a sentence, ... book that often displays ... interest in intellectual ... life *tout court*, has ... redeeming grace. The ... insecurity of Signora ... more likable than the ... Jacques.

Canadian clubman

By Alastair Forbes

CHARLES RITCHIE:
The Siren Years
Undiplomatic Diaries 1937-1945
216pp. Macmillan. £3.95.

...les Ritchie is a fifth-generation ...a Scotian now pushing seventy, ... before retirement reached the top of his chosen career in the ...adian Foreign Service, which selected him for all its plum ... His public life on both sides ...he Atlantic could afford excel... material for the sort of mem... from which, later, more defini... diplomatic history has to be ...ried. But he also occupies a ... in the footnotes of literature ...e man who enviably succeeded ...pturing first the fancy, then ...love and finally, after his own ...y marriage, the deep and endu... friendship of that enchanting ...an and writer Elizabeth Bowen, ...idely missed since her death ... years ago. He has now produced ...ort book to lean, in the book-... like an airy flying buttress, ...st the couple of dozen that ...prise the Bowen oeuvre.

...arles Ritchie had hardly been ...ed before he began his diary ...t. Indeed his publishers refer ...hem as "dairies" in the first ... of the foreword, and they are ...ntly for him as incurable a ...pulsion as thumb-sucking. He ...risen above the bitchy trans-...ntic judgment (Capote? Ten-...ee Williams? I forget whose) ...letters and diaries are merely ...art-form of those who cannot .... As he came of age, ...returned the stare of "the ... paper . . . with the few ... feeble words strung across ...fter all, I have written noth-... I will write nothing. Twenty ... have not been enough to con-... me of my lack of talent." ...rving "the toppling piles of ...iaries" he reflects that "their ...ng and concealment were in-...onally secretive—to have them ...vered would have meant to ...aught in the practice of ...ary vice".

...wadays, alas, some discussion ...dolescent sex figures as virtu-... compulsory subject for those ...g to qualify for promotion ... bureaucracy or politics to liter-... so we are treated to a per-...ory flashback to the Nova ...n gate "on which Peter and I ...leaned on a summer afternoon, ...ected sex driving us clumsy ...breathless". At this point my ...ry harked back rather nostal-...ly to another Canadian gate, in ...io, on which another young Canadian, John Kenneth Gal-... sat with the freckled girl on ... he had then a fierce crush ...ose attention, greatly daring, ...lled to the goings-on in his ...'s pasture, where a bull was ...usly covering a heifer, saying ...ink it would be fun to do that", ...ich he received the deadpan ... "Well, it's your cow."

...chie long attributed to his ... of chastity "the ridiculous ... compulsions, tics, obses-... and all manner of foolishness" ... often, he writes, reduced him ...st to idiocy". A surprising ... of his diary entries as a ... man refer to prostitutes and ...services, which were evidently ...ble for as little as a guinea up ... Second World War, even in ...matic circles; a ridiculously ... sum to such a well-heeled ...Secretary as Ritchie, who pos-... ample private means to sup-...t, or rather dwarf, his ...us salary. This need for fre-... and rather mechanical re-...ations of his masculinity ... to have sprung as much from ...ntity crisis as from his Bos-... libido. He writes of him-... "the bullied schoolboy who ... own back in the end", feel-...ngry need for revenge "on ...ne for all that vain, timid, ...less dreamer had to put up ... "Then I was unarmed", he ... "now I have the weapons". ...eapon was evidently a certain ...liness, the doubly right word ... the sharp gift of description, ...y and ridicule he inherited ...is White, Anglo-Saxon, Pro-...mother.

...ly educated (he attended the ...ities of Halifax, Oxford, ...rd and the "Sciences Po" in ... Ritchie did not in the least ... gladly the many fools, by no ... all of them Canadian, whom ...und in his path, though he ...raceful tribute to the mentors ... admired, the late Mike Pear-... Norman Robertson in par-... Even before the Second ... War, in Washington, he had ...enced "disgust" at an Austra-lian colleague who had no Strine accent and lived for the invitations on his mantelpiece. But Ritchie's accent is to many a friendly ear indistinguishable from La-di-da Limey and, as for lighted candles, he writes that "the lowland Scot from Boswell on is the most insatiable animal on earth when it comes to worldly glitter and bustle. I should know—I am one." Yet these frequent contradictions underline the many-sidedness of truth even more than they reinforce Ritchie's own exclamation: "What a pack of lies intimate journals are."

One reviewer has, I see, complimented Ritchie by comparing him quite favourably to his inferior in diplomatic rank, the former French consul in Civitavecchia. But the only Stendhalian echo here that I can find is: "Grand Dieu, pourquoi suis-je moi?" It is true that, during the Blitz, it took him over four months of assiduous courting to bring to bed a ballerina from Portland, Oregon, who filled him with as much irritation and contempt as affection: but this is a very far cry from "L'amour a toujours été pour moi la plus grande des affaires, ou plutôt la seule".

No wonder then that it seems to be only when he meets Elizabeth Bowen and she casts her powerful spell upon him that a transformation takes place, the importance of which he rightly recognizes when he calls her "dearest Elizabeth to whom I owe everything". He had hitherto "been afraid", as he says, to "face his own smallness", and his "love affairs" had had of love only the name. She helped him to accept himself at his true value and to begin to turn his back on the too frequent bouts of self-disgust that seem more suited to a New Brunswick Calvinist than to a lace-curtain, communicating Halifax Cathedral Anglican. He acquired a justifiably good conceit of himself, and this has contributed to the well-deserved reputation for civilized, convivial company he has certainly enjoyed in the quarter of a century during which I have been acquainted with him.

The difficulty of being a Canadian and a Canadian diplomat, not least for one whose upbringing had kept him too much in a society more suitable for a future Maurice Baring hero than for a future Ottawa *Realpolitiker*, comes out strongly in *The Siren Years*. In as many as the eight or nine exclusive London clubs to which he belonged and in which he ate and often slept, Ritchie had a sharp nose for the decay of the "mother country", resisting in a prolonged spasm the terminal illness of an Empire won, neglected and lost largely in absence of directing mind. But he politely held to it a nosegay of discerning delight in all that it still had to offer in the way of civilized pleasure in wartime. He writes of Weston, the Sacheverell Sitwells' Northamptonshire home, as his favourite English house, and with exquisite politeness remembers the extreme cold only in the family's church pew and not in the house itself where, as I recall, about the only way to keep warm at one time was to wind up Sachie's EMG gramophone, with its fibre needles and vast horn.

I particularly enjoyed his story of their then young son Reresby coolly answering an American officer who had asked why Etonians went around with their hands in their pockets all the time: "If we had three hands we would keep them all in our pockets if we were inclined to." At the Sitwells too Ritchie formed a friendship with the Romanian Princess Callimacchi, whose exotic *numéro* was performed for the pleasure and sometimes exasperation of so many cultivated Britons, young and old.

He often sketches in political figures, as well as social or literary ones, though he evidently and understandably prefers the latter. "I like him [Rab Butler] better each time I see him. He is so malicious and under the don-like manner he is a born politician. . . . He has a trick of praising in general terms before getting on to particular denigration." That last sentence is brilliant. There is a sharp picture of an evening in Pratt's where Anthony Eden "began holding forth at length on the Mediterranean situation". A "rather tight junior lieutenant . . . after listening for some time, turned to a friend and said 'I don't know who that man is but he is talking awful balls'. Immense satisfaction of all members." He is rather hard on the late Victor "Teeny" Cazalet, who was killed in the crash with General Sikorski, complaining of his "overbearing flouncings". There was much more to him than that. But it serves Alec Cadogan right, after all these years and his own published diaries, to be dismissed as "a tired, mediocre *fonctionnaire*".

He shows good judgment in liking "David Cecil and Cyril Connolly best of Elizabeth's literary friends", and has a good and characteristic quote of the former saying: "One does not often have to put one's foot down, but I feel it is useful to have a Foot to Put Down."

Ritchie was also an equally night-clubbable man, and admits to spending long and regular hours in the 400, about which a dead duke once said it was "too dark to see anything and too light to do anything". From here he was able to make his way home with girls whose backgrounds were more interesting to him than Portland, Oregon. He describes looking, with poor Mary Rose Charteris, who found real life unbearable, at the faded pictures of herself in the play Barrie wrote for her and her two sisters, now Mrs Ian Fleming and Laura, Duchess of Marlborough.

Though there are several references to Pierre Dupuy, whom I remember so well at the height of his fame when he was the sole official link between London and Pétain's Vichy, only one page in the book deigns seriously to discuss the difficult questions of federalism and bilingualism and the suicidal attempts of the Anglo-Canadians to "colonialize" the francophone Canadians to the subsequent explosive point of *Québec Libre*, kidnappings and all that. But it is a measure of Ritchie's honesty that he has not made retrospective pretence to the possession of the sort of uniquely brilliant (in official Ottawa at least) capacity for the analysis of the central Canadian problem displayed by Pierre Trudeau, the only one of Queen Elizabeth II's prime ministers so far to possess a serious political mind and the capacity to look forward as well as back, with historical and philosophic understanding of the times he has secured the chance to act in. Equally honest is Ritchie's tracing of his emergence from a rather prolonged immaturity in his views on Russia.

It would perhaps be inappropriately ungallant to apply "Ah, did you once see Shelley plain?" to the author's description of catching sight, for the second time in his life, of that famous Public Beauty, Lady Diana Cooper. For soon after his post-war nomination to Paris, after these diaries end, they were to become fast friends. It was Diana Cooper, who, on hearing that Charles Ritchie had one morning complained of feeling unloved, instituted "Ritchie Week", which was devoted to proving to him the contrary. "*Vive Ritchie*" was chalked up by night on many a Paris wall and there was "wordly glitter and bustle" galore until a culminating ball, given in the house of Lord Hood, at which Duff Cooper made a speech in which he said that "we have been suffering from an '*embarras de Ritchie*'". Perhaps Mr Ritchie will let us have his account of this and other jolly incidents in a subsequent volume. One can't have too much of a good fellow or a good writer like Ritchie.

Jack Ivester Lloyd's *Up the Ladder and Down the Wall* (163pp. Roundwood. £3), records for the most part his memories of a Buckinghamshire country boyhood at the time of the First World War. If the Lloyds were hardly typical of their place and time—the father was a moderately successful artist—they shared the general love of country sports and pastimes (including a bit of poaching).

SIGNS
JOURNAL OF WOMEN IN CULTURE AND SOCIETY

A new quarterly from The University of Chicago Press, SIGNS: JOURNAL OF WOMEN IN CULTURE AND SOCIETY will provide an international forum for research and scholarship on women. The journal is devoted to the latest thinking in a range of academic fields—the social and behavioral sciences, biology and medicine, arts and humanities—publishing original papers, commentary, and extensive review articles.

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The first issue, September 1975

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Robert Lekachman, What Economic Equality Will Do
Elizabeth Janeway, Sheila Rowbotham, Barbara Bellow Watson, three essays On Culture and Power
Allison Heisch, Rhetoric of Elizabeth I and the Exercise of Power
selections from Julia Kristeva's *Des Chinoises* (tr. Ellen Conroy Kennedy)
review essays by Kay Boals, Jane Chapman, Karen Fox, Shirley Angrist, Mary Parlee, and Carol Stack and colleagues

On occupational segregation

A supplementary issue in December 1975 will publish the proceedings of the *Conference on Occupational Segregation* to be held in May 1975 under the auspices of the Committee on the Status of Women in the Economics Profession of the American Economic Association.

The participants will discuss the social institutions, historical roots, and economic dimensions of occupational segregation as well as policy issues and goals. Keynote address by Rep. Martha Griffiths, closing statement by Myra Strober, papers and discussion by many of the most eminent scholars in the field.

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The right hand and the wrong

By Raymond Firth

RODNEY NEEDHAM (Editor):
Right and Left
Essays on Dual Symbolic Classification
449pp. University of Chicago Press. £9.75.

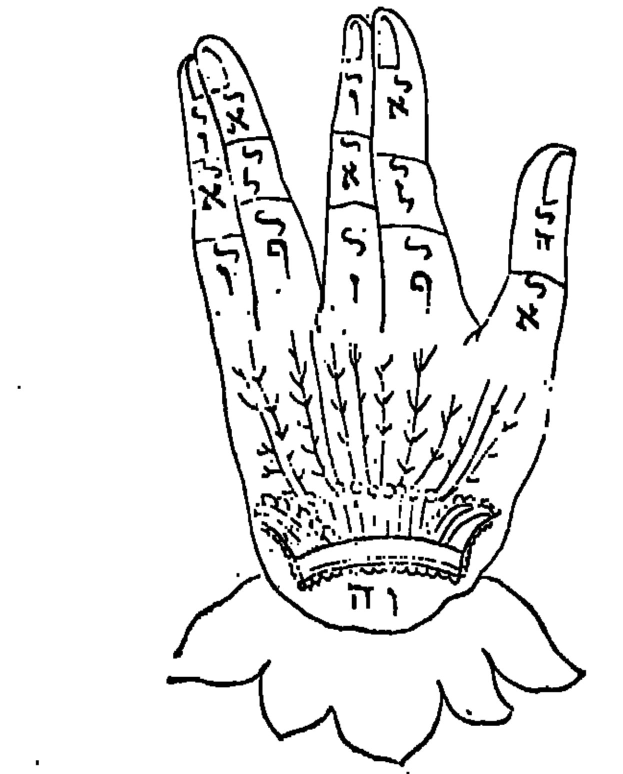
One of the functions of anthropology is to ask questions about the obvious. Who do people reckon as their "relatives" and what use do they make of them? What are the patterns of eating and what do they mean for sociability as distinct from nutrition? Why do we greet people with a shake of the right hand and why do we seat a guest of honour at our right side?

Since social anthropology began to be developed about fifty years ago anthropologists in this country have been busy for much of the time establishing the ethnographic foundations of the subject from data from Africa, Asia and the Pacific, and working out major principles of social relationships. They did examine some aspects of the idea and belief systems of the peoples they studied—such as that elusive concept of mystical power known as *mana*, and notions of the obligatory nature of exchange. But only recently have the claims of "modes of thought" and other aspects of "cognitive anthropology", especially in reference to our own Western type of society, been strongly pressed.

The present period in social anthropology may be called "baroque" if there be any validity in a comparison between the development of style in scientific and in artistic theory. It is not that social anthropologists today are extravagantly decorative in their analyses—though some modern structuralist accounts of a British family meal may give that impression. It is rather that like a seventeenth-century painter or architect a social anthropologist is apt to be concerned with the primarily subjective nature of experience, to emphasize the transitory character of sensation, to prefer the abstract to the concrete, the hidden to the obvious, the idea to the action. Great play is made with the notion of an inner logic in events, not perceptible to the observer directly in contact with them. Some scorn is shown for what appear to be overt functional relationships.

Like the baroque in art, this trend in social anthropology has been founded on, and is therefore understandably to some extent a reaction from, a more rationalistic classicism, a renaissance which strove to bring the less calculable, more intuitive aspects of the subject into some conformity with the empirical data of ordinary experience. Even some analogies with the Counter-Reformation could be drawn, linked with philosophic overtones of change in socio-economic relationships.

In this modern anthropological study of modes of thought great attention is paid to forms of classification, especially those of analogic, symbolic order. This goes back to the seminal essay of Durkheim and Mauss in *L'Année sociologique* of 1903, well known to the British anthropologists of half a century ago but since then largely ignored until revived in translation by Rodney Needham in 1963. The major contention of Durkheim and



The Hands of God (above and opposite), from a 17th-century work published in Germany, Shefa Tal, *by the cabbalist Shabbetai Horowitz.*

Mauss was that the logical notions involved in any classification—even of natural objects—had historically an extra-logical model. Man, certainly primitive man, lacked the indispensable conditions for conceiving of natural groups and hierarchical orders, since things external to himself must have presented themselves to his observation randomly, not in an ordered way. So primitive classifications were modelled on primitive forms of human organization—family, clan, moiety, tribe—which man could develop by his own powers. Just as such social groups of people are differentiated yet fit into one another, so have groups of things come to be ordered in the same way. The first logical categories were social categories. So far from the social relations of men being based on logical relations between things, it has been these human social relations that have provided the prototype of the logical relations. Moreover, the logicality was emotionalized: the principles of classification were not neutral. As social constructs with a sentimental loading they tended to have a sacred quality. Only as scientific classification developed throughout history have these classifications lost their affective social character and become truly neutral and rational.

This Durkheim-Mauss argument is highly debatable, and its ethnographic basis was quite weak. But the central theme of the social correlation, indeed social determination, of modes of classification in the natural world, has stimulated much anthropological inquiry and led in turn to study of the relation between social systems and symbolic systems. One of the closely knit group of scholars around Durkheim in the early years of this century was Robert Hertz, whose death on the battle-front at the age of thirty-three was chronicled by Mauss as a deeply felt loss. Interested mainly in religious and moral phenomena, Hertz was preparing a vast study of sin and expiation in primitive societies. Among his few published works were two comparative studies, one relating to ideas and practices of death and burial and the other to concepts of the pre-eminence of the right hand—what he called a study in "religious polarity". These works, translated by Rodney and Claudia Needham, were made available in English in 1960, as part of the enterprise of Sir Edward Evans-Pritchard and the Oxford Institute of Social Anthropology in promoting wider knowledge of the work of the French sociological school.

In his essay on the right hand, published in 1909, Hertz's basic propositions were simple. In all human societies most people show an asymmetry in use of their hands, the right being by far the most generally preferred. With this favoured use of the right hand go many ideas in which not merely the right hand itself but the right side generally is credited with a special positive value. This is to the detriment of the left, which is regarded as being in an inferior position. The pre-eminence of the right hand is assigned by medical science to the greater development of the left cerebral hemisphere, which governs speech and the major part of voluntary movement. But which is cause and which effect, asked Hertz. In a Durkheimian reversal, can it be that we are left-brained just because we are right-handed, and not the contrary?

Yet, if the existence of some organic tendencies towards asymmetry is accepted, it is the fixation and reinforcement of them by external influences that is of prime significance. "The preponderance of the right hand is obligatory, imposed by coercion, and guaranteed by sanctions: contrarily, a veritable prohibition weighs on the left hand and paralyses it." The difference between the two sides of our body has been institutionalized, with an imperative that is part aesthetic, part moral.

The essence of the opposition between right and left, according to Hertz, lies in the field of collective ideas (the famous Durkheimian *représentations collectives*), particularly in the polarity between sacred and profane. He argued that all human society displays this duality, which expresses itself in many different, often related pairs of attributes: light and dark, strong and weak, male and female, fortune and misfortune, wisdom and foolishness, life and death. Such polarities in the universe of ideas are demonstrated very widely in custom, ritual and myth. They must link up with and be centred in the asymmetry of the body. It is the right hand that is positive in much symbolic behaviour: it is joined in marriage, marks the seat of honour, is raised in swearing an oath, gives the synonym for all that is proper and correct. The left hand plays the negative symbolic role: it is the lesser side for hospitality, provides metaphors for clumsiness and foreboding (as in *gauche* and *sinister*). Hertz goes so far as to call it the hand of perjury, treachery and fraud. The supremacy of the right hand, while building on the slight organic differentia, is the outcome of a basic symbolic need to ascribe sanctity to the forces of life. It is "at once an effect and a necessary condition which governs and maintains the universe".

It is an attractive thesis, for which we can find all sorts of half-glimpsed support from our own everyday life. But it is not without flaw. Even Evans-Pritchard in his introduction to the Needhams' translation, *Death and The Right Hand*, noted how Hertz's statements often have an air of remoteness from the ethnographic reality and ignore negative instances which might bear against his theory. The vague and ill-defined character of the notions of collective consciousness and of sacred and profane which are central to Hertz's exposition have often been remarked upon by critics of the work of Durkheim and his collaborators. Dualism does not always dominate the social organization of "primitives", and where there are two moieties it is just not true that everything within my own moiety is sacred and forbidden to me and everything within the opposite moiety is secular or "profane".

Hertz reasonably rejected theories which would make the pre-eminence of the right hand dependent on natural phenomena such as orientation towards the sun, or technical phenomena such as different roles of the hands in battle, but he was willing to make equally great speculative leaps of his own, such as the preposterous assertion that an account of the initiation of a Maori girl into the art of finger-weaving "enables us to see directly what makes the right hand preponderant in human industry". The girl sat in front of two small carved posts set in the ground, the rudimentary frame for the threads. While her teacher, an artisan-priest, recited a magic formula she leaned forward and bit the right post with her teeth in order to absorb its essence and consecrate herself to her vocation. The left post was believed to be profane and empty of power. The novice could use only her right hand for the major task; her left hand was "common". Hertz goes on to generalize from this: techniques consist in setting in motion dangerous mystical forces; only the sacred right hand can take the initiative in dealing with them; the left hand, the baneful hand, will only dry up the source of success. So, "everywhere one unchangeable law governs the function of the two hands".

This enormous leap from Maori case to universal rule, and effervescent identification of the particular with the general, is characteristic of much of the anthropology of the French sociological school of the period. Unwarranted speculation or daring insight? Here it is worth recalling what Lévi-Strauss in an exalted mood wrote of Mauss's *Essay on the Gift*. Few people, he said, have been able to read *l'Essai sur le don* without feeling "a beating heart, a seething brain, and the spirit invaded by an indefinable but imperious certitude of

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French Painting in the Time of Jean de Berry: The Limbourgs and their Contemporaries
MILLARD MEISS

During the years 1400–25 the three Flemish brothers Pol, Hennequin and Herman de Limbourg created for Jean, Duc de Berry *Les Belles Heures du Duc de Berry* and *Les Très Riches Heures du Duc de Berry* – two supreme masterpieces of one of the greatest ages of manuscript illumination. Uniform with *The Late Fourteenth Century and the Patronage of the Duke* and *The Boucicaut Master*, two earlier parts in the author's standard work *French Painting in the Time of Jean de Berry*, these volumes provide the first comprehensive study of the Limbourgs. After discussing the background to the illustration of secular literature, Professor Meiss presents a full account of the Limbourgs' work, using documentary evidence and advancing theories on their collaboration based on a close examination of an earlier work, the *Bible Moralisée*. Turning to the great Books of Hours, he distinguishes in most of the miniatures the hand of one or another of the brothers, and identifies the principal characteristics of French Painting at the time. Consideration is given to the Limbourgs' work in the broader context of European painting, and its influence on subsequent illuminators. Volume 1, text. ISBN 0 500 23201 6, Volume 2, plates ISBN 0 500 23204 0. With 898 illustrations, 35 in colour. Each volume 12¼ × 9 ins. (30.6 × 22.8 cms). £28.00 the set.

Thames and Hudson

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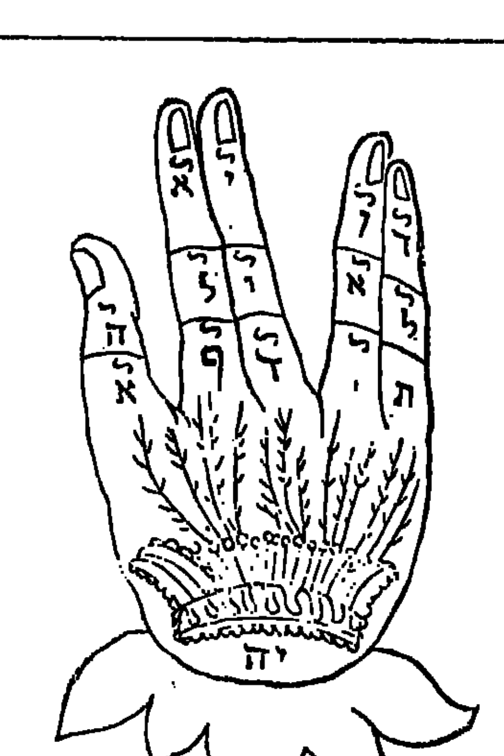

the quality of such persons and things and did not fit any simple scheme of dualism. It would have been valuable to have had Professor Beattie's paper included in this book, especially since Dr Needham refers in his introduction to the fundamental nature of the methodological issues it raises for all the essays—though he does so only by an oblique reference to "the critic".

The main issues are twofold. Does an anthropologist have to rely mainly on explicit ideas about their symbolism from the people studied, or is it legitimate to infer their symbolic classification simply from the patterns of their behaviour and structure of their relationships? And how significant are scale, frequency and context in the interpretation? The authors of the modern essays tend to be reflective, and cautious, on these points.

The contributions from outside the African field are more diversified but clearly support the main thesis. Geoffrey Lloyd is reserved about an unvarying identification of male and female in ancient Greek thought with sacred and profane, but shows how an assumption that right was essentially different from and nobler than left persisted in Greek philosophy down to the time of Aristotle, and was often linked with ideas of differentiation of the sexes before birth. Particularly striking is the close interweaving of elements of empirical observation and of dogmatic belief in the history of Greek theories based on ideas of right and left. From the Arab field J. Chelhod revives an ancient and outmoded theme of diffusion of a solar cult around the world to account for the undoubted preference of the right side. Two Indonesian studies focus on the significance of duality in spatial classification, but in terms other than right and left especially. Clark Cunningham brings out powerfully how intricate is the symbolic structure of an Atoni house, and feels accordingly that Hertz's propositions about dualism express difference at the expense of unity.

Similarly, the extremely complex symbolic structure of the Rotinese house, with its elaborate categorization of "inside" and "outside", is discussed by James Fox, who uses this scheme to interpret an intriguing set of symbolic inversions which take place when a person who has suffered a "bad death" by violence is buried. In a well-knit study of the Mapuche of central Chile Louis Faron orders a range of seemingly disparate elements, such as east-west, summer-winter, good-evil, life-death, white-black, man-woman, in terms of right and left symbolic associations. He then goes further to link these with the lineage structure and marriage arrangements which give status advantage to those who are in the position of givers, not recipients.

An adventurous contribution by Brenda Beck is rather sceptical of the view that all societies depend on a set of core themes generally expressed in terms of a few elementary dichotomous categories. From historical data and from field research she has produced an impressive analysis of the division of South Indian society into right and left components. These relate to land ownership and allied services on the one hand, and to artisanship and commerce on the other, but in no rigorous way. The degree to which a group is right or left is relative, and historically great changes in position have taken place, largely for economic reasons. Basic to the system has been an alternative orientation of a ritualistic or an instrumentalist kind—a choice, as the author says, between purity and productivity. In order to study the dynamics of the whole situation she carried out an inquiry into ten aspects of social custom among sixteen subcastes in a given area; the results show an undoubted polarization, but also the subtlety of the relations between the factors involved.

This leads her to an important proposition about the relation of dichotomous social structures "on the ground" to dichotomous categories of thought. The former are characteristic of "primitive" or pre-industrial societies with a simple economic base. As the economic base of a group becomes more complex the dual social organization becomes less well adapted to the spread of activities. At the same time the practical complexity does not lend itself so easily to symbolic manipulation. Hence both the social and symbolic patterns of duality become attenuated. There is also another point which Dr Beck, the only woman directly contributing to the essays, has not made, but which feminists should not miss. The South Indian material shows how, given the opportunity, men sometimes tended to reverse the label of their group where the reversal favoured it. Now generally, but especially in African societies, the right hand is associated with men and with good elements—but the data have almost invariably been supplied by men to male anthropologists. I do not doubt the essential accuracy of the picture for these societies. But there is a job still waiting to be done—to explore how far, granted such dual symbolic classifications overall, the women of each society simply accept the right-left asymmetry in all its ethical connotations or reinterpret it in their own terms for their own purposes.

This prompts a broader reflection. The importance of a symbolic classification lies in that, by analogy, it can apply widely to great areas of thought and conduct superficially far removed from its ostensible form. But the significance of such a classificatory scheme depends very much on what classifying is done in its terms, where and when. It may be only a kind of lip-service categorization, as census divisions by religious affiliation tend to be in England; or it may reach down into the vital patterns of daily life, as such a division seems to do at present in Northern Ireland.

This book has amply demonstrated the existence and relevance of conceptual antitheses as guides to categorization of thought and conduct in many societies. What still needs to be developed is a more detailed general framework which will consider more closely the nature of the antithesis. Just what is meant by opposition or complementary opposition between right and left, sun and moon, masculine and feminine—how far is it symmetrical or asymmetrical, antagonistic or supportive; or are both antagonistic and supportive elements evident but in different contexts or alternate phases? Information about duration, frequency and intensity of use of such symbolic categories is needed in order that one may gauge their relevance as basic forms of human expression.

On the general front then, of how meaningful is such polarization of values for major areas of human action and human thought, the book raises some intriguing questions rather than gives any definite answers. But it certainly should stimulate more probing into our own iconography and ritual. I conclude with a couple of sample thoughts: is it just chance that in the medieval sculpture of Eve at Autun she is plucking the fruit from the tree of knowledge with her *left* hand? And what may be the underlying historical meaning of the innocent question in the childish game of "which hand will you have?"

The rending of the veil

By Lucy Mair

GREGORY J. MASSELL:
The Surrogate Proletariat
Moslem Women and Revolutionary Strategies in Soviet Central Asia, 1919-1929
448pp. Princeton University Press (AUPG). £9.70.

The diatribes of early Soviet authorities against polygyny, bridewealth and the seclusion of women which Gregory Massell quotes in *The Surrogate Proletariat* could have come from the Anti-Slavery Society or the St Joan's Alliance. But these would be the voices of bourgeois feminism. The Soviet aim was more drastic: to destroy completely the social fabric of Muslim society in the Central Asian Republics, and to do this through that section which was clearly the most oppressed and which wore a public symbol of oppression, the veil. The dramatic unveiling of women was to demonstrate that the Soviet Union was the leader of revolution in Asia as well as in Europe—and, specifically, that it had not been beaten in the race by Turkey.

Any anthropologist could have predicted the outcome. In the manner that often distresses active feminists, a great many women did not perceive their existence as one of endless exploitation. Some however joined in mass protests, tearing off their veils and entering public places from which they were traditionally excluded. Some demanded employment on the same terms as men, and in the country a few asked for guns. Many took advantage of the new right to divorce their husbands.

But husbands and fathers did not react like puppets to the promulgation of laws condemning the procedures on which all family life was based. To the horror of Soviet officials, men saw nothing wrong in killing their wives for disobedience, and of course they did not make the prescribed allocation of property on divorce. Women found that the prisons they had escaped from had had the advantage of a security that they could count on; free, they had nowhere to go, and most men assumed that they were sexually accessible. Women party members found that men did not treat them as equals; one is on record as saying that only after she went back to the veil did her male comrades respect her.

The Soviet authorities had to recognize that the frontal attack had been counter-productive, and policy turned to the humdrum field of the organization of women's clubs and cooperatives. Nadezhda Krupskaia was one of those who advocated the retreat. Dr Massell's interest is in the limitations of assault strategies in the political field, and we must seek elsewhere for the results of the change in policy.

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Thames Valley trimmer

By Blair Worden

RUTH SPALDING:
The Improbable Puritan
A Life of Bulstrode Whitelocke 1605-1675
318pp. Faber and Faber. £4.50.

Bulstrode Whitelocke is an excellent subject for a biography. His career was varied and distinguished. A leading parliamentary figure of the Puritan Revolution and, as Commissioner of the Great Seal, the doyen of the Commonwealth's legal establishment, he became an influential courtier under Cromwell, who sent him on an adventurous embassy to Christina, the bluestocking Queen of Sweden. Above all, he left voluminous and valuable papers: journals, correspondence, political and historical treatises, theological reflections. He did not commit them to publication—he rarely committed himself to anything if he could help it—but some of them have been printed since his death. From Thomas Carlyle they drew the jibe—which has more justice than Ruth Spalding allows in *The Improbable Puritan*—that Whitelocke's style displays "an occasional poetic friskiness: most unexpected, as if the hippopotamus should shew a tendency to dance". Leaden as his prose is, it illuminates the political, legal, intellectual and religious history of the period.

Miss Spalding is concerned less with these matters than with the personal successes and tribulations of her hero. In a future study, she tells us, she intends "to take a harder, longer look at Whitelocke's political and religious position than seems appropriate to the present book". When she does so, she will no doubt consult those basic primary sources for the political history of the period which she neglects here; and it will be interesting to see whether her admiration for Whitelocke survives such research unscathed. Meanwhile her decision to divorce the private from the public man has placed inevitable limits on the scope of her biography. Within those limits she has produced a clear, sensible and lively book that will provide useful information for specialist readers and painless pleasure for others. It is, nevertheless, a book which leaves the more interesting questions about Whitelocke unanswered.

Miss Spalding is too ready to take him at his own valuation. Certainly she has discovered evidence of an occasional gaiety and charm not often apparent from his best-known work, the lugubrious *Memorials* which he bequeathed for the edification of those of his seventeen children who survived him. But, when she complains that historians tend to "show a strangely personal animosity when writing about him, depicting him as a 'plodder' and a 'trimmer', as one whose motto might have been 'never resign!' and as a man of tedious and overweening conceit", she merely shows how misleading it can be to view the career of any politician almost exclusively through his own eyes. It needs no animus to discern these traits in Whitelocke. Sly, pompous, stuffy, malleable and incorrigibly vain, cultivating members of the peerage with indefatigable snobbery, he survived every political change of course with a dexterity which made him powerful because it made him useful. (Did George Eliot, when she conceived the character of Bulstrode in *Middlemarch*, derive the name from Carlyle's portrayal of "Dry-as-dust Bulstrode" Whitelocke?) After each coup he fled, quivering, from London, usually to his country seat at Henley-on-Thames, where he suddenly recalled the delights, denied to the assiduous courtier, of pastoral retirement; but he always came back in the end, generally after Cromwell, who knew exactly how to butter him, had brought him round. Had Whitelocke played his cards only a little better, his political career might even have survived Charles II's Restoration.

Yet, if Miss Spalding underplays the defects of this Thames Valley *arriviste*, she has performed a valuable service in insisting that there must have been far more to him than historians have supposed. He earned, after all, the respect and often the intimate friendship of remarkable men: Lord Falkland, Edward Hyde, John Selden, William Penn. He had indisputable and diverse abilities, not only in his professional duties but as a bibliophile, as an antiquarian, and even as a musician. He loved Virgil and enjoyed Erasmus and Montaigne. And throughout his political tergiversations he remained unshakably and at times courageously loyal to the principle of liberty of conscience; no Puritan more consistently defended men of widely differing views from religious persecution. In Sweden he surprised Christina with the remark that "difference of opinion in ceremonies or some matters of worship and discipline" was "incident to men as much as differences of countenances or of diet".

The combination in Whitelocke of devious self-deception and magnanimous tolerance is to be found in many of the Independents whose political company he kept, and who perhaps played a more significant role than has been recognized in the development of the seventeenth-century philosophy of "trimming". The instability of the period, with its bloodshed and its frequent changes of regime, encouraged men to look to their own; but it also led them to ask whether, in a time of ideological strife, "The Character of a Trimmer" might not be an honourable solution to the problem of preserving fellowship with those with whom they disagreed, and of keeping the boundaries of intellectual inquiry open. It might even be essential to the survival of human dignity.

Trimming, not always easy to reconcile with traditional ethics, produced interesting emotional dis-

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Manchester and his army

By J. P. Cooper

CLIVE HOLMES:
The Eastern Association in the English Civil War
322pp. Cambridge University Press. £5.75.

Recently what may prove to be the first sustained effort at re-examination of the detailed political history of the Civil War and Interregnum as left by S. R. Gardiner has begun, mainly in the work of David Underdown, Valerie Pearl and Blair Worden. Historians had long busied themselves with reinterpretations based on eclectic use of Gardiner's narrative. Thus the reinterpretation currently enjoying the widest readership, that of Christopher Hill, is a synthesis of Gardiner's political and Lipson's economic history, with some help from his own researches in religious and intellectual history and some hindrance from his nostalgia for Marxist teleology. Two main influences towards a renewed political history have been the delayed impact of J. H. Hexter's work on parliamentary politics down to the death of Pym and the more immediate one of Alan Everitt's study of the responses of the Kentish gentry to the Civil War. Clive Holmes has critically assimilated both influences to achieve a major contribution to the understanding of the interactions between the interests of county communities and the issues of parliamentary politics at Westminster.

In looking at the areas initially controlled by King and Parliament, many historians have doubted whether their fate was mainly influenced by the social and economic characteristics of the regions. If the war began as a conflict within ruling elites, while often the initial reaction of most gentry was to try to stay neutral, military force overrode both economic differences and political preferences. But the idea of a spectrum of regional loyalties, from the overwhelmingly royalist gentry of Wales to the apparently solidly parliamentarian rulers of Suffolk in 1642, has remained. Traditionally the success of the Eastern Association and the failure of other attempts to organize county associations are explained by seeing East Anglia as a Puritan heartland, to which later glosses added a distinctive social and economic structure.

Dr Holmes finds Puritanism strongly entrenched under powerful lay patronage in Essex, Suffolk and Hertfordshire, but as a predominantly urban phenomenon in Norfolk, Cambridgeshire and Huntingdon. These latter counties were reluctant to support Parliament, even Suffolk was slow to rally and all the counties had strong peace movements. Essex, thanks to the Earl of Warwick's leadership, produced most volunteers most quickly. Nor did the county committees show greater enthusiasm for transcending purely local defensive concerns than those elsewhere. Before August 1643 the Association had to rely on forces raised from a diminishing stream of volunteers, depleted by desertion and mutinies, and lacking any allocation of regular taxes. Its central committee at Cambridge was powerless to override local influences, or to provide effective supply and control. Parliament, preoccupied with the main army of its Lord General, the Earl of Essex, showed no concern to strengthen the committee, until threatened by Royalist successes in Lincolnshire.

By complex political and administrative processes, the Earl of Manchester became the leader of the Association's old and new forces and the Cambridge committee was given powers to centralize fiscal administration, collect arrears and control new resources. At Westminster Manchester was the nominee of the middle party, of the friends of the Scots and of Essex's enemies; locally he stood for the mobilization of resources for wider purposes than piecemeal local defence. His instrument, the Cambridge committee, was not recruited from members of the counties' traditional ruling groups.

If Dr Holmes has a hero, he is Manchester, not Cromwell. The earl, "that sweet meek man", appears as able, humane and sympathetic. He "built up a unified force, officered by men chosen for military ability and politico-religious zeal rather than their local prestige . . . supported by a centralized system of . . . departments which was controlled by bureaucrats who were equally independent of local pressures". This army made victory at Marston Moor possible and foreshadowed the New Model. If the foot were pressed from the Associated counties, the horse were not so local in their recruitment. Many had been London apprentices, but unfortunately Dr Holmes's account of the cavalry's social origins seems vitiated by his assumption that freeholders were all of the wealth and status of yeomen. Much more important was the recruitment of its officers for ability and zeal without concern for social origins, many [illegible]

Manchester's haven for Independents and sectarians.

But, after Marston Moor, Manchester overstrained his resources by raising too many men. He lost the confidence of many of his former political allies and differed from them (especially Cromwell) in interpreting providence, for "god did never prosper us in our victories to make them clere victories". He became the scapegoat of the opponents of a negotiated peace and found himself the spokesman of local interests and of the county committees against centralizing reorganization for victory. The counties' protests were now better organized, but as ineffective as when Manchester had reorganized the Association. They found no weapons to challenge the sovereignty of Parliament: first the Cambridge Committee, then the Association withered away.

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Cryptic messages

By John Carswell

SHEILA R. RICHARDS (Editor):
Secret Writing in the Public Records
Henry VIII-George II
173pp. HMSO. £4.50.

"Dear Sir, 2162. 1530. 687. 766. 699. 568. 743 . . ." begins a routine letter from the Under Secretary of State in Whitehall to the British Chargé d'Affaires in Denmark about a change in ciphers in 1738. Any historian of the period covered by *Secret Writing in the Public Records* who studies political or diplomatic affairs is bound to encounter ciphered documents in his original sources. Much of the material, even now, remains undeciphered. Many of the papers of Carstares, William III's confidant who reorganized the Scottish Church after the Revolution, are in cipher. So is the correspondence of Johnstone, William of Orange's agent in James II's London, which was given additional security by being inscribed in invisible ink on the blank parts of apparently innocuous business correspondence.

This Public Record Office publication is not a work on cryptography or an assessment of the use of ciphers, but a collection of documents whose authors thought they deserved cipher. It thus has no unifying theme except the patience and accuracy of its compilers, notably Sheila Richards. Many of the papers themselves are of considerable interest.

Among the saddest of the documents are those which were intercepted and deciphered, particularly the fourteen items concerning Mary Queen of Scots. They are in the Record Office because they fell into the hands of Walsingham's intelligence service almost as soon as they were written, and the originals are jauntily endorsed by Thomas Phillips, one of Walsingham's officials:

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benefit from his conclusion—a shortened version of his earlier analysis of Napoleon's art of war and military organization—but he is chary of giving opinions and his final, and barely elaborated, assessment of the Emperor is that good and evil were about equally balanced.

The medium is not one where the specialist will deploy his novel ideas or research findings and, as might be expected, Mr Chandler has produced a factually accurate biography, informed but also limited by current scholarly judgment. It happens to be notably well written.

John Bowle also writes well, and he has books to his credit over a wide range of history and political theory. He is lavish with personal views on many topics, especially Napoleon: his opinion is rather abrasive though he admits the strength in Napoleon's make-up of eighteenth-century rationalism and some of the principles of the Revolution. But he sees him as a "butcher" and a "military adventurer" who "aimed at world domination" and, after comparing him with a wide range of other great leaders, as the direct progenitor of our later "wars fought literally for global domination".

This is stimulating stuff, though it may be hoped it will stimulate thought and discussion rather than simple acquiescence.

The counterpart is a host of small errors. "Tribunal" for "Tribunate" and "communal" for "commercial" code may or may not be misprints, but there are many wrong dates and Lucien was not at Arcola. Often enough the informed reader's response can only be "perhaps, but" or "what is the evidence?" Was Moreau *really* in the Cadoudal Plot? The "parvenu marshals" is a glib phrase, yet three of them were titled aristocrats and eight more of the social standing to have held commissions in the royal army, and five of these had in fact done so.

The reader alone can decide which of these books will suit his need or taste. The reviewer's advice must be to read both and then go on to the scores of others, infinitely varied in length but all with the same subject and title, each of which has something different to say.

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ceeds cautiously, not risking large hypotheses but confining himself to positive findings and straightforward conclusions.

His subject is an interesting one because eighteenth-century Avignon played a curious and important role in French book and newspaper production. This is mainly because Avignon was in France geographically and socially but not politically. Its status as a Papal domain gave it major advantages for the production of pirated editions and semi-independent periodicals. Thus the Avignon bookseller-printers were able to eclipse their competitors all over the South of France, even Lyon, and the twice-weekly *Courrier d'Avignon* reached a circulation of 6,000 or more, rivalling the more famous French-language newspapers of the Low Countries. This exceptional prosperity lasted only some fifty years (1730-1780), after which Avignon was reduced to the same sort of activity as most other provincial centres.

M Moulinas enables one to see very clearly the causes of this brief period of glory; in so doing, he lays bare the mechanisms and presuppositions of the official French control over printing and publication. It has to be said that much of his demonstration involves uninteresting details of professional rivalry and bureaucratic procedure, but such is the nature of the subject. What one does miss, however, particularly in the section on the press, is a more thorough description of the actual printed material. We are told in general terms of the contents of the *Courrier* (mostly political news), but it would surely have been worth analysing more closely the language and attitudes of this highly successful periodical. Valuable as it is, M Moulinas's study remains somewhat too institutional and external.

Marriage and mésentente

By Colin Lucas

ROGER BULLEN:
Palmerston, Guizot and the Collapse of the Entente Cordiale
352pp. Athlone Press. £6.80.

Roger Bullen traces the rapid degeneration of Anglo-French relations between Palmerston's return to the Foreign Office in June 1846 and the outbreak of Revolution in France in February 1848. Overt rivalry developed over the Iberian Peninsula—and especially over the question of the marriage of the Queen of Spain. Its most tangible consequence was to prevent the Great Powers from checking the progress of the Swiss radicals during the Sonderbund crisis in late 1847.

The main interest of this subject is really its illustration of the way in which international relations can be envenomed by a basically false problem. The Anglo-French tension over Spain was essentially a rivalry of prestige. Spain was not crucial to the fundamental interests of either power, although it is arguable that, in the first half of the nineteenth century, France had a greater need of diplomatic prestige successes than England had. Spanish affairs came to preoccupy Palmerston and Guizot out of all proportion because Palmerston felt outwitted by the French success in the marriage of Isabella, while Guizot misunderstood and felt cheated by England's attitude. Both ministers, egged on by aggressive representatives in Spain, were drawn into attaching an inordinate importance to the composition of the Spanish government. Neither could claim to have achieved any concrete advantage in the Peninsula by their pursuit of specious policies aimed at spiking each other's guns.

Sadly, Dr Bullen's solemn monograph is more an account of the burial of the first Entente Cordiale than a diagnosis of its death. The "liberal alliance" had some practical vitality only in the 1830s and was snuffed out by the divergence of the two powers over the Mehmet Ali affair. It could never have provided a stable relationship because only the Foxite Whigs were unsuspicious of France and willing to concede her the equality of status that she sought in the Entente. Palmerston's emphasis on pursuing immediate objectives in each succeeding issue precluded cooperation based on mutual tolerance and concession in a broader spectrum. As Dr Bullen points out, the Entente was revived during Peel's Ministry only as a purely personal relationship between Guizot and Aberdeen proceeding from the latter's fear of war. Palmerston's behaviour after 1846 merely reflected the developments of the 1830s: indeed, his attitude to international relations was not to be profoundly modified until the Revolutions of 1848. At root, it cannot be said that the events of the years 1846 and 1847 were of major importance. Foreign affairs aroused little public interest in England; the Spanish marriage issue had none of the significance it was to acquire twenty years later; the upheavals in the small Swiss Cantons did little to disturb the equanimity of Europe.

Romance and the republican

By Douglas Johnson

DANIEL HALEVY:
The End of the Notables
Edited by Alain Silvera
Translated by Alain Silvera and June Guicharnaud
225pp. Middletown, Connecticut: Wesleyan University Press. $12.50 (paperback, $3.95).

When Péguy and Daniel Halévy had their celebrated quarrel over the significance of the Dreyfus affair, part of Péguy's argument was that it was inevitable they should have disagreed. Péguy's grandmother had minded the cows, and could neither read nor write, whereas Halévy came from one of the most distinguished families of France, and was filled with the traditions of the liberal, Republican and Orleanist bourgeoisie. This was not a very convincing piece of reasoning. Halévy preferred to think that they had quarrelled because he approached the Dreyfus affair as a psychological historian, who did not believe there was anything exceptional or sacred about it, whereas Péguy always insisted on approaching it as a poet.

Whatever the rights or wrongs of Péguy's insistence on his peasant origins, it is surprising that Halévy should have seen himself as a detached historian. He was an accomplished essayist, with a wide culture and an ability to make shrewd judgments which enabled him to write easily on a wide variety of subjects. Yet it was as if he were invariably looking for a theme about which he too could show enthusiasm and lyrical admiration.

One feels this in *La Fin des Notables*, first published in 1930 and now translated into English for the first time. Together with its companion volume, *La République des ducs*, published seven years later, this short but famous work is a study of the formative period of the Third Republic. Halévy is particularly moved by the spectacle of Gambetta, whom he sees stretched out on the sunny beaches of San Sebastian, silent during the weeks of the Paris Commune, seemingly overcome by nostalgia, but all the while secretly alert to all that concerned France, sensing, foreseeing and grasping the situation better than anyone else. He is moved, too, by Thiers, "the old trickster from Marseilles", and depicts him with a glint in his glasses, watching, calculating, manoeuvring, negotiating.

This gift for dramatizing the busy months of political history makes Halévy extremely readable. It can also give a false impression: J. P. T. Bury, in his second volume on Gambetta (not mentioned in the bibliography), has already pointed out how misleading it is to claim that the Radical programme at the beginning of 1872 said nothing about social reforms but concentrated the whole ardour of the party on the struggle with the Church. Many of Halévy's over-simplifications come from his desire to romanticize what was not at all romantic.

Alain Silvera, of Bryn Mawr, author of a biography of Daniel Halévy, has translated and edited the text, with occasional clumsinesses of style and spelling mistakes. He has reduced his notes and introduction to a minimum, in the belief he is presenting us with one of the classics of political history which can speak for itself.

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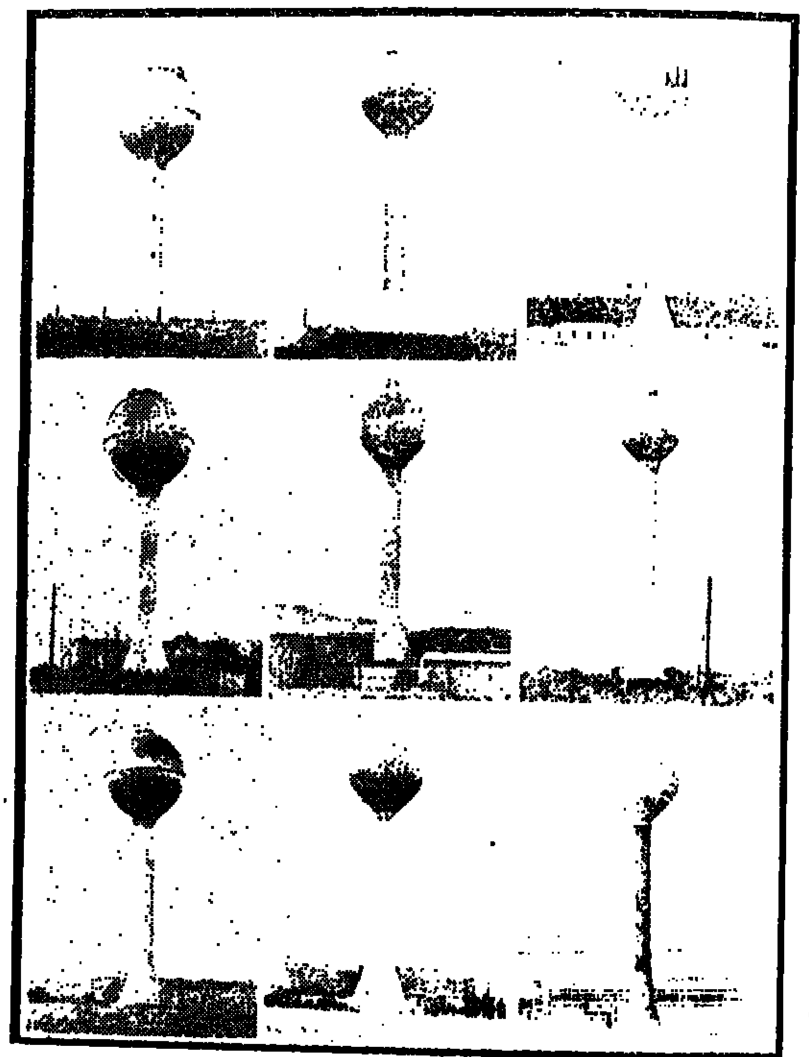
BODLEY HEAD

TLS Commentary

Tower power

While admirers of Le Corbusier have usually shared his enthusiasm for the monumental elegance of Canadian grain elevators, readers of the late Adrian Stokes probably follow *him* in deploring as environmental insults the monumental obesity of gasometers. The recent Serpentine exhibition "Landscape into Art" offered ways of concealing such things as gas-holders by painting clouds on them. These structures are usually at the wrong end of town anyway, but they are actually the most invisible element in townscape—and the vaster they are the less we see them. For instance, a pair of eyes on a bus going over Chelsea Bridge will sharpen up appreciably on the elegant engineering of the Albert Bridge and rapidly glaze over as the extraordinary group of towers around the power station comes into close-up on the south side. These are exactly the type of building which interest Bernd and Hilla Becher, whose Arts Council touring show is at the Institute of Contemporary Arts until March 2.

In a series of large frames there are nine different views of structures, all photographed from the front and in very similar light conditions. Each frame deals with structures of the same function and materials. Scanning nine variations of a type of cooling tower, coal-washing plant, pit-head winding tower or silo is like looking at those Spot-the-Difference pictures in comics but rather more rewarding, especially afterwards when one looks, say, at some of the amazing edifices to be seen from trains going north out of London. The Bechers started recording these buildings as material for Bernd's paintings, an activity now quite ousted by their effort to capture an archival record before the structures disappear. Their work brings together very similar types from Germany, Belgium, France and Britain (notably South Wales) and they have recently been working in Pennsylvania. They published a collection of their images in book-form in 1970 under the title *Anonyme Skulpturen* (Art-Press Verlag, Düsseldorf), but the exhibition makes greater impact and has a good catalogue, introduced by Lynda Morris, at 25p. The show travels to Hartlepool, Cardiff, Bristol, Bradford, possibly Edinburgh, and Hull. Although it is sometimes claimed as conceptual art, the exhibition teaches us to savour a necessary and disregarded reality and might just as well be seen as a unique contribution to European Architectural Heritage Year.



Variations on a theme: water-towers photographed by Bernd and Hilla Becher.

Little stiffeners

Number six of the current Brooke Bond series of fifty cards, *Inventors and Inventions*, shows Leonardo da Vinci at the drawing-board signing off, in mirror writing, having invented the helicopter. The illustration, a mass of outlined highlights, is quite a comedown from the great days of stiffeners, as tea and cigarette cards are known in the trade. Cigarette cards proper died out in 1940. Three sets of *Air Raid Precautions*, from Churchman, Hignett and Wills, and *How to Recognize the Service Ranks* were among the last to be issued before rationing. And the Coronation in 1953 inspired only a brief revival—*Elizabeth to Elizabeth*, *Propelled Weapons*, *The New Elizabethan Age*. Cartophiles, as the collectors like to call themselves, are thus gatherers of a past culture: the tea cards, bubblegum footballers and sweet-cigarette scenes from Bond movies are no substitute for the great Churchman, Gallaher and Carreras issues.

The thrill of the search for the missing number, the delight of coming across the first-issue No 43 of Player's *Dandies*, which showed the young Disraeli standing (anachronistically) in front of Big Ben, the sheer pleasure of sorting through the collection of a winter's evening, while the Bournvita cools on the occasional table, is well expressed in Roy Genders's *Guide to Collecting Trade and Cigarette Cards* (216pp. Pelham. £2.50).

Mr Genders is a longstanding enthusiast. He used to wait outside cinemas and theatres hoping to get cards off the patrons as they came out. He would beg autographs off *Famous Cricketers* (Player's) and *All Blacks* (R. & J. Hill) in order to enhance the value of his stiffeners. As the years went by, he found himself the proud owner of a collection which boasted both extreme rarities and masses of useful tips (gardening, cricketing, ARP). Some he values for their artistic colouring or their ingenuity (silken, metallic and cut-out cards). Others bring back memories of many moons ago when he led the Eagle patrol of the 10th Ely Troop scouting in the Fens and, on one unforgettable occasion, met Lieutenant-General Sir Robert Baden-Powell, later Lord Baden-Powell—Player's *Straight Line Caricatures*, 1926, *Boy Scouts* (Ogden, 1911) and *Boy Scout & Girl Guide Patrol Signs and Emblems* (Player's, 1933).

The Cartophilic Society's Set of the Year for 1939 was Ardath's *Stamps—Rare and Interesting*, still obtainable for only £3 or so. By that time, it seems, the card editors had started to run out of good ideas, and the devotion of an entire series to a parallel hobby was a sure sign of impending in-breeding. Any time now Brooke Bond is bound to produce the ultimate issue: *Landmarks in Cartophilia*, or *Celebrated Cigarette Cards*, in a set of thousands.

The Moon Parlour

Still no sign; she has quietly forgone
Our invitation. Our host is downcast, he gestures
As if dusting glass.

We handle his expensive china reverently,
Seeking gentle dislocations. My watch ticks
Slowly; pock-marks drizzle on the window.

Our illumination mists upon the lawn outside.

Ciaran Carson

The Civil War in Texas

The purpose of the *Library Chronicle* of the University of Texas at Austin is to be a showcase for the material available to scholars in its special collections. The Spring 1974 issue of the *Chronicle*, which has recently reached us, contains inter alia reproductions of early drawings by Evelyn Waugh, and an astonishing colour photograph of Frieda Lawrence, taken in Taos in 1956: she is formidable in blue pinny, short white socks and moccasins.

In the same ... of the Spanish C... in the Humani... by Paul Patrick ... ago eager schol... says that "a ... war has still ... missing most ... tivity, he judge... least the most ... such", to be ...

The Texas colle... material, though ... the world, con... over 1,000 items ... lished books ... able, as Professor ... any well-ordered ... strength is in its ... lection of propagan... both sides, in the ... sides, pamphlets, ... photographs, spe... festos. These ... are mostly on ... Texas counts ... serving them in ... temperature and ... some cases "bond... paper decked ... brass brads and ... nylon string". Th... as most people ... from the Republic... rebel generals ... more literary than ... accustomed to be ... both propaganda ... material; the co... Franco's own spe... 1960, and an early ... *Palabras de Franco*.

There are some ... the war in the ... which are claimed ... original "safe-cond... the bearer to trav... lican Spain; two ... government posters ... one reproduced ... ing the sinister ... gories of right-wing ... copy of the *Cartilla* ... illustrated opposite ... at teaching illiterate ... while reinforcing ... liefs; and one of ... copies of Picasso's ... of etchings "Sueño ... Franco" (1937). The ... photostat of the type... the trial of the ... Fernando Macarro ... Ann") held by a ... court after the war ...

Some of the "... a certain opacity ... fessor Rogers ... English diary of a ... in 1937 without ... of the diarist or the ... diary's contents. ... to name the "... famous midwestern ... son's letter from ... collection. To ... course, detract from ... the chase. And ... tious to attempt ... "true and intimate" ... Rogers puts it) ... Spanish Civil War, ... prove a better; and ... comfortable, ... Madrid or Barcelona ...

written in the 1940s, now published for the first ...

OUT OF THE WAR by Francis Wy...

'Francis Wyndham wrote these poignant stories ... end of the last war when he was in his late teens ... His fastidious sense of the comic, the dreadful ... valuable is expressed in a prose so subtle and ... tatious that the writer becomes invisible. The ... stands in his place. This is an artist's gift. ... dantly apparent in *Out of the War* . . . the finest ... in the book, masterpieces of careful, passionate ... tion, are called "The Facts of Life" and "The ... Lesson". Here is the classic power of the short ... —the reverberating swipe—manifested.'
Julian Jebb, New St...

'He writes with great imaginative sympathy, ... only to be expected in a young writer, but also ... quite extraordinary objectivity, which is a rare ... among our older novelists. The writing of *Out of the* ... is natural and it avoids all of the self-regarding ... which the adolescent mind is heir to—Mr Wyndham ... a plain prose, which can be both ironic and ... And he has a very good ear.'
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DUCKWORTH
The Old Piano Factory, 43 Gloucester Crescent, ...

The dispossessed president

By Hugh Thomas

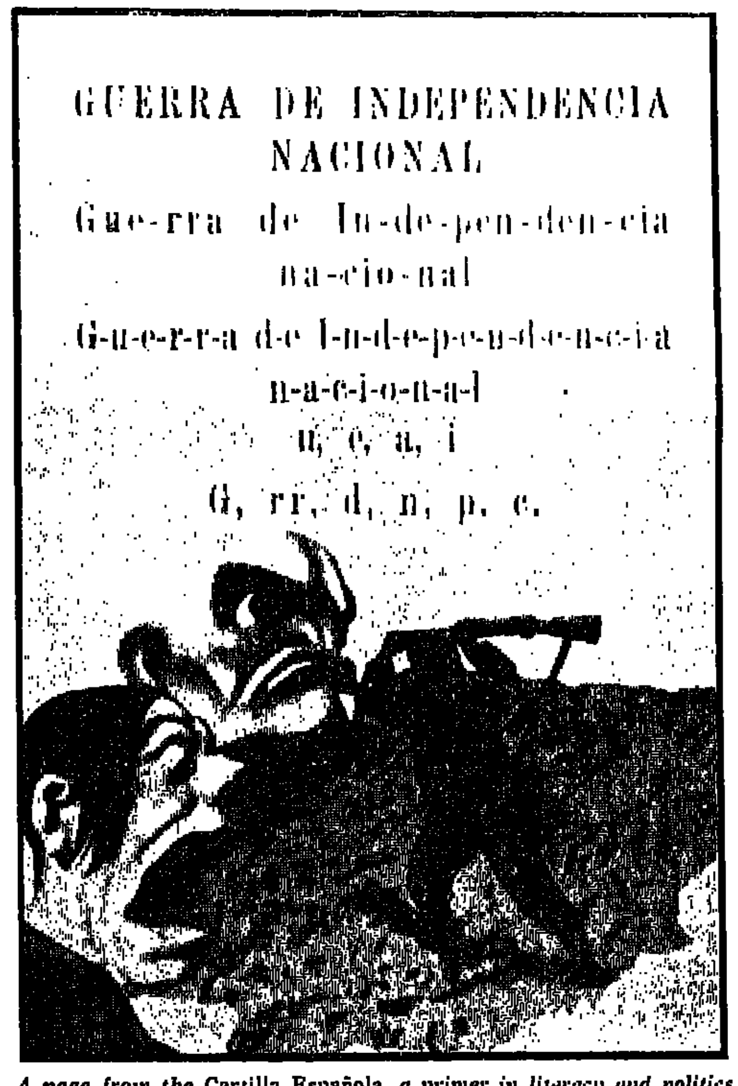
MANUEL AZAÑA:
Obras Completas
Four Volumes
Edited by Juan Marichal
Mexico: Oasis

During the Spanish Civil War volunteers for liberty or ambulance drivers, committed journalists or observers from youth organizations sometimes met, or at least saw on a distant saluting-base, the portly, incongruous figure of Manuel Azaña, the President of the Republic. Azaña, "an intellectual, a liberal and a bourgeois", as he described himself to John Gunther in 1933, seemed out of place in the "revolutionary" situation. Heroic warriors from Lyon or Liverpool made jokes about him or resented his survival; more astute sympathizers with the Spanish republic would point out that so respectable a face helped the Republic abroad and did not damage it at home, since its owner was, as he himself put it, a "dispossessed president". Still, the fat jowls, the spots, the elusive eyes behind spectacles, the bald head (often hidden by a top hat), the reputation for physical cowardice, did not make Azaña popular in the epic world of Malraux and Hemingway; and even as a name, he probably means almost nothing today outside Spain and the ranks of foreign hispanists. Those who do recall him may remember, perhaps to his discredit, the publication in 1939 of an imaginary dialogue, *La Velada en Benicarló* (The Evening at Benicarló), in which a group of disillusioned politicians and professional people complain ineffectively of the indignities of revolution—admittedly in prose of a distinction unequalled by any other contemporary head of state.

In Spain and in the Spanish exile community, Azaña, though not forgotten, has had a bad reputation. Those on the right in Spain spoke of him in the 1930s with a violence almost impossible to understand now except against a background in which violence, in word and deed, had an irresistible attraction: "He dreamed of being Robespierre, but was only a bundle of rags—outraged the name of Spaniard and was abominated by Spaniards . . . mocked the history of Spain and ended stoned to death by History . . . without faith, without compassion, without the gift of tears, a soul dry as a desert, sunk in vice, sterile, accursed!" But the left hated Azaña too. Though he had been the Minister of War who, in 1931, had said that he would "triturate" the army, he succeeded only in infuriating it by his reforms. He had not shrunk from using artillery to crush strikers in Seville and, under his nominal authority, the Civil Guard had ruthlessly crushed anarchist revolts such as that at Casas Viejas in early 1933. In 1936, at the beginning of the Civil War, he had seemed above all ineffective. One army officer, Colonel Casado, who in the end rebelled against the alleged communist direction of the Republic, accused Azaña as being the man most responsible for the Civil War.

It might seem hard, therefore, as well as inappropriate, to revive Azaña's memory at a time when stronger democracies than the Spanish one of the 1930s are meeting difficulties. But the publication by Oasis in Mexico of four fat volumes of Azaña's works, each about 1,000 pages long, makes possible a new estimate of a politician who will henceforth be remembered as Spain's finest political diarist. Indeed, the editor, Juan Marichal, claims—correctly, to the best of my knowledge—that no other prominent politician in the Iberian peninsula has written a political diary since Jovellanos, who died in 1811. In addition, Azaña's diary is also the frankest, best written and, in many ways, most moving political diary ever written by a head of government. Usually diaries are not written at all by chief ministers: they leave that secondary matter to their Cianos or their Alanbrookes. Azaña, who for a year or two incarnated the very idea of democratic regeneration in Spain, is an incomparable exception.

The diaries apart, these volumes are well worth publishing, though no doubt the autobiographical novel, the play, the occasional writings and reviews (all published in Volume 1) would scarcely have justified republication had it not been for the author's subsequent political eminence. Volumes 2 and 3 consist mostly of speeches, though the latter contains some letters and a few unnoticed articles about the Civil War of interest to specialists, as well as a Paris diary of 1911-12 which has a certain period charm, kept by Azaña—then just thirty—when he was studying French affairs and writing about France for Spanish papers. It is Volume 4 which contains the political diary.


GUERRA DE INDEPENDENCIA NACIONAL
Gue-rra de In-de-pen-den-cia na-cio-nal
G-u-e-r-r-a d-e I-n-d-e-p-e-n-d-e-n-c-i-a n-a-c-i-o-n-a-l
u, e, a, i
G, rr, d, n, p, c.

A page from the Cartilla Española, *a primer in literacy and politics issued by the Republican government to its soldiers; half of the adult population of Spain was illiterate at the outbreak of the Civil War.*

Of this, there are two main sections, the first dealing with the political life of the Republic, the second with that of the Civil War. Azaña kept a detailed daily record of his time in office as War Minister in 1931 and then as Prime Minister from 1931 to 1933. He broke off when he went out of power, and resumed again, but for only a few days, when he returned as Prime Minister in February 1936. He began a daily record again in May 1937, after the war had been under way for nine months, continuing (with an interval, during the winter of 1937-38) until January 1939; as the war wound on to its disastrous end the entries became sporadic. The text which we now have is not complete, since two notebooks covering the periods July 1932-March 1933 and June-August 1933, were stolen in 1937 from their place of deposit in the house of Cipriano Rivas Cherif, Azaña's friend and brother-in-law, and Spanish consul general in Geneva. A short, pirated and malicious selection of that part of the diary was then published by the right-wing journalist Joaquín Arrarás in nationalist Spain, causing embarrassment to Azaña and others. Hence these volumes are not exactly what they say they are; they are not complete, as Professor Marichal's introduction to Volume 1 admits, though inexplicably the Arrarás publication is not considered. (Professor Marichal has contributed a series of graceful introductions to three of the volumes, but a few explanatory footnotes would have been helpful, as would a better index.)

Manuel Azaña wearing the Presidential sash: a portrait by José María López Mezquita.

In neither the first nor the second half of the diaries does Azaña emerge as a wholly appealing character. At the outset we have the self-confidence of a man "beginning to believe in my star". In the second half we have one who is broken by fear and disaster. In the first part of the book, we hear Azaña noting with complacency how he is being publicly presented as "a man of strength, with a will of steel, unruffled, inflexible, etc etc", adding:

> This is very entertaining and quite instructive. The people believe the myths that they need and perhaps, in the end, one becomes what the people want or need. The day that I took power it rained a little at night. And the enthusiasts said, exaggerating, "do you see, he has even brought us rain!"

(That "exaggerating" needs some explaining away.) How different from the second Azaña of the war who, already president, recalls the terrible fire in the model prison in August 1936, and the subsequent massacre of many old friends of his own as well as other prominent people on the right (including Melquíades Alvarez, another silver-voiced politician of bad judgment, like Alcalá Zamora, under whom Azaña had himself embarked on a political career):

> Personal recollection [for this note was written a year afterwards]: evening of a Madrid August: I observe the plaza [del Oriente] from a window: clouds of smoke: signs of anxiety: news of the fire in the prison; night: all is over . . . calm at 11.30, telephone conversation with Bernardo Giner, Minister of Communications: first news of what happened. A massacre. Noche triste. Problem, in search of my duty: desolation, mourning for the Republic. From my room, the works continue in the old royal stables. Far away, among the waterfalls of the sierra, puffs of smoke from artillery. Immeasurable sadness. At night, tears of the prime minister [José Giral].

Already we are close to the Azaña in exile, as glimpsed in Savoy in 1940 by an old colleague and sometime opponent, Miguel Maura: "I had before me a man above all praise, with an almost supernatural . . . disinterest and renunciation of all vanity and ambitions."

Azaña, born in Alcalá de Henares, was a Castilian through and through, a Madrid intellectual par excellence, who had worked for years in the Registry Office and, under the monarchy, employed his leisure editing, writing and studying. His translation of Borrow into Spanish is a fine achievement. Still, as a writer he was a minor figure, so much so that Unamuno in a famous phrase described him as willing to carry out a revolution in order to make sure that his books were read.

Azaña was, however, eloquent; that gift probably ensured him the presidency of the Ateneo, the liberal club which played so large a part as a forum for Spanish progressive thought. This led directly to his political success. He was active in inspiring the Republican movement before 1931 and he founded a small party—Republican Action, later known as the Left Republican movement. Since he alone among Spanish intellectuals had made any study of military matters, he was a natural choice for the Ministry of War in the republic's first government. Azaña was then fifty-one, quite unknown and inexperienced. Yet he was the chief success of the first days of the new regime, so much so that, on the strength of one successful speech (in which he employed the fatal phrase that "Spain had ceased to be Catholic")

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Oxford University Press

he became the obvious candidate for Prime Minister of the coalition government in October 1931, when that office became vacant.

Of these early—and, to many, heroic—days of Spanish democracy, Azaña's diaries give a brilliant picture. The ambience is, to begin with, irresistibly appealing. This is not the traffic- and bank-ridden Madrid of the 1970s, in which a tyrant shelters permanently from the public in a well-guarded hunting-lodge outside the city. On the contrary, Azaña's Madrid was a city of cafés and *tertulias*, in which politicians lived almost as boulevardiers, dropping in after the Cortes closed for coffee or chocolate at the Café Regina, "to restore their strength".

How attractive that lost Republic of the early 1930s now seems in comparison with what has come after! Of course there were, as Azaña and his friends well knew, plots among monarchists and generals, but even Generals Franco, Sanjurjo and Aranda, as well as others who finally took to arms against the Republic in 1936, were at least correct in 1931, and even, in the case of Sanjurjo, the "lion of the Rif", friendly. Alas, Azaña gives sad but irrefutable evidence that "all the difficulties" for the Republic came not from the right nor even from the anarchists, but from the jealousies and hatreds of the men of the regime itself. The President, Alcalá Zamora, appears here as a pompous and interfering windbag; the radical leader, Lerroux, who for over a generation had headed the most explicitly anti-monarchist party, appears as a corrupt wheeler-dealer; Casares Quiroga, one of Azaña's intimates and Minister of the Interior, is seen in such a jelly of nerves that he sits on the side of his bed unable to dress himself. Only the three socialist ministers come out at all well from Azaña's depiction of his government and it is not surprising that their leader, Largo Caballero, resolved never again to serve with such incompetent intriguers.

The socialists' later advocacy of an openly insurrectionary policy (against a subsequent right-wing government) was nevertheless the single most foolish action of the years leading to the Civil War. It was a policy from which Azaña sought, through intermediaries, to dissuade them. His judgment was right, theirs disastrous; one can only note with sad recognition the comment, "what barbarians we were", made years later to Professor Marichal by the prominent socialist deputy editor and intellectual, Luis Araquistain.

Azaña's judgment was right on many things but he never seems to have realized quite how his steely, clinical, coldly destructive eloquence (assumed presumably as a covering for his sensitivity) offended so many. He also shared full responsibility for the Republicans' intellectually comprehensible but politically foolish determination to remove the Church's dominant position in education. For all its shortcomings the Church was, and is, part of the Spanish national culture, and the frontal attack on it simply politicized acutely an institution whose influence could obviously not be destroyed in so simple a fashion.

The last section of Azaña's diaries, dealing with the Civil War, makes sad but compelling reading. The author was now more observer than protagonist, though the Prime Minister (first Largo Caballero, then Juan Negrín) had to get his signature on decrees. Theoretically, too, Azaña could still dismiss heads of government. But he was never politically strong enough to do so. He contemplated resignation, but was deterred by the argument that men were dying at the front and before the execution squads with his name on their lips. He thereafter remained in a false position, made more difficult still when the Communists took such a strong position within the Republic. He was always looking for a way to make peace. For he was convinced that the war was lost from very early on, and he hated the Anarchists and Communists almost equally. He also regarded the Basques and Catalans as scarcely less guilty of treason than Franco. From the middle of 1937, Azaña was preoccupied, as were many others, by the fear that Franco would shoot him and all his generation of Republican ministers if he caught them alive: as indeed he might well have done, as the fate of the President of Catalonia, Luis Companys, and the Minister of the Interior, Julián Zugazagoitia, suggests.

During the war, Azaña was not so much the leader of the revolutionary Republic as the recipient, in Valencia and then in Barcelona, of all the criticisms, confidences and, sometimes, the hopes of his colleagues and friends. A sceptical and pessimistic ear was always waiting. He spoke harshly of the new military leaders who had come to their commands through the militias: "The only one of them who can read a map is Modesto. The others, in addition to not being able to do so, do not believe that it is necessary." After the battle of Brunete, he wrote:

> The ferocity of the war reaches to repugnant levels. Three hundred men of the column commanded by El Campesino were cut off and captured. When our forces entered one of the captured villages, they found the three hundred shot, with their legs cut off. A little later, a regiment of Moroccan troops were captured. We shot four hundred of them. And this is what is called the birth of a new Spain. The old one, with all its warts, was preferable. . . .

The conversations with Prieto and Negrín which he records are particularly interesting, and Azaña's inevitable clash with the latter, who always felt it necessary to breathe optimism even when he did not feel it, is dramatically conveyed.

The only thing that the reader will miss is an explanation of Azaña's private life. His much younger wife Lola (still living in Mexico) makes only occasional and shadowy appearances in the diaries and not a single remark, sane or silly, is credited to her. The prurient will, however, find nothing here to confirm the rumour of the time that Azaña was a homosexual. It would seem possible, if it were not such a frequent accusation made by those who pursued at the same time Jews, Masons and communists, in the mad hunt of the right against "Anti-España". In fact, Azaña was wedded essentially both to the Cortes, which he dominated so easily, and to the diary: there were often days in 1931 or 1932 when he would write as many as 3,000 words in it and the total as now published exceeds 700,000 words. When did he do it? At three in the morning, after the Café Regina?

Now, when the new Spain of General Franco seems, dare it be said, to be beginning at last to crumble, Spanish readers—and others—of this generation will find in these diaries many home truths, on both the unwisdom of reactionary intransigence and the fatally counter-productive effects of what Azaña speaks of as "irrevolutionary" folly. A quotation from one of Azaña's moving war speeches was, indeed, included not long ago as the epigraph to an illustrated history of the Civil War by Ricardo de la Cierva, until recently the regime's chief censor and arbiter of what should or should not be published. Spain of the early 1930s is near enough to the present to be able to both inspire and warn. If literature can still influence events, a study of the works of Azaña, a late developer who died comparatively young, will always remain not only a pleasure, but an authoritative instruction in the politics of toleration.

Pavel Litvinov
The Human Rights Movement in USSR

Stephen Spender
W. H. Auden
(Westminster Abbey Address)

Milovan Djilas
On Mihajlov

Carl-Gustav Lilius
Self-censorship in Finland

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7 Letters from Prague (extract)

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Cultural Boycott of South Africa?

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To the Editor

'Thomas Shotter Boys'

Sir,—John Gage's review (February 7) of James Roundell's *Thomas Shotter Boys* gives an impression of the book which I cannot allow to go unchallenged. To begin with, it is sad to see the first scholarly work of a young author described as a "picture-book", when it is the fruit of intensive research. In referring to the numerous plates, which include much illuminating comparative material, your reviewer might instead have acknowledged the value of so large a *corpus*, especially of drawings and watercolours, many of which Mr Roundell publishes for the first time.

Dr Gage's dismissal of the distinctions drawn by Mr Roundell between the styles of Bonington and Boys seems to me too summary to carry conviction. Although Dr Gage gives Mr Roundell credit for the discovery of documents which bear upon the matter, he scarcely does justice to his analysis, and seems to imply that there is "little difference" between the two artists. Yet almost in the same breath he remarks that Mr Roundell does not say enough about the influence on Boys of Turner and Cotman. Of course it was Bonington who largely shaped Boys's watercolour style in Paris: but has not Dr Gage told us in his review that Boys also looked beyond Bonington?

In discussing the question of *pleinairisme*, in the content of the finished topographical watercolours of Boys's Paris period, Dr Gage observes that "there is no evidence to suggest that Boys differed from his contemporaries in preferring to paint in the studio on the basis of pencil or small watercolour sketches gathered in the field". But surely Mr Roundell never suggests that these compositions were habitually executed *en plein air*: all that he does is to propose that one such watercolour was probably executed in this way. Elsewhere he illustrates—alongside the finished compositions—drawings or watercolours made in front of the *motif* as studies for these compositions, emphasising the very point that Dr Gage is making. A good example is his discussion of the watercolour sketch (Plate 17) for the "Versailles" (Plate 18). He describes the former as a "sketch made on the spot", which was "subsequently worked up, with variations, to form the finished picture".

Since Dr Gage quotes a sentence from my introduction, where I refer in passing to *plainairisme*, and since he also touches upon some of the open-air sketches included in the Thomas Shotter Boys Centenary Exhibition (University Art Gallery, Nottingham, and Agnew and Sons, London), for which I wrote the catalogue, he seems to be drawing me into the argument, as though I had ever suggested that Boys produced his Paris compositions *en plein air*. I discussed Boys's working methods in the exhibition catalogue, and I made it quite plain that Boys would have executed his finished watercolours in the studio, using *sketches* made in the open air. I drew attention to two such watercolour sketches in particular, as being representative of his practice in the Paris period. The three pages from a sketchbook which Dr Gage selects for mention are not so relevant in the context: they are probably to be associated with one of Boys's English tours, when, no doubt, he filled small sketchbooks with drawings of this type, not necessarily with specific compositions in mind.

Another type of study, represented in Mr Roundell's book by the pencil drawing for "The Pont Royal and the Tuileries from the Institute", throws further light on Boys's practice. Although here I would agree with Dr Gage that this drawing could have been the sole basis of the finished composition, I do feel that it is going rather far to denounce as "perverse" Mr Roundell's opinion that the drawing does not contain all the information that Boys would have required. Mr Roundell surmises that Boys "may have had another drawing and a wash sketch to aid him". This is possible, especially since such sketches for other compositions have survived. What is obscured by Dr Gage's vigorous criticisms, interesting as many of them are in themselves (and one would not expect from him anything less searching), is the extent of Mr Roundell's contribution to our knowledge of the art, the working methods and the techniques of a distinguished English watercolourist and eminent lithographer.

ALASTAIR SMART.

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'In Defence of God'

Sir,—In his review of certain books on the philosophy of religion (February 7), Anthony Kenny says that "Unfortunately, Wittgenstein's influence on the philosophy of religion has been disastrous". In case those words were chosen with a view to producing a popular ebullition of excitement, I am sure that Dr Kenny will have been successful; but I think that he should have phrased his point in such a way as not to leave his readers to discover rather later that in his view the fault lies with the epigoni and not with the master. It may well be that numbers of reverend doctors read no further.

For my taste, Dr Kenny is too kind to one of the two works picked out by him as "much influenced by Wittgenstein's philosophy". In opening his remarks on the two works, Dr Kenny tells us that their authors "are aware of, and take pains to avoid, the more self-stultifying excesses of the 'language-game' school". Then, when he reviews one of them, W. Donald Hudson's *A Philosophical Approach to Religion*, he notices that there is in it "an opening discussion of language-games and the logical structure of religious belief". But when he considers Dr Hudson's own doctrine as expounded in the book, Dr Kenny makes no mention of language-games. Accordingly, a reader of the review might well conclude that, conformable with his awareness and pains concerning the excesses of the "language-game" school, Dr Hudson, after opening his book with some placing comments on the concept of language-games, develops his own doctrine without depending from any notion of language-games. Such a reader would have been misled.

In fact, as any reader of Dr Hudson's book must know, and as Dr Hudson insists at various points in the book, including the first page of the introduction, the posture of dependence from a notion of language-games is the one which its author consciously assumes. Unhappily, Dr Hudson's language-game is decisively manifestly absurd as remark in Section 5 of his book, *Ludwig Wittgenstein: The Bearing of his Philosophy upon Religious Belief* (1968). As Dr Hudson, by the usage he and we do in our languages, asserts on a tacit postulate Wittgenstein conceded the language-games rest on conventions. In particular, he says according to Dr Hudson, Wittgenstein conceded that they rest on the supposition of the real existence of the type of thing they are talking about, be it God, matter, or God wot what else.

The reading is helped by the dropping of the ellipsis in "Then", which opens the sentence in Wittgenstein's text, and by a misquote, which adds the word "language-game" in the middle of the quotation is given in *A Philosophical Approach to Religion*.

I must leave aside the question of the real existence of "things" (being, in a sense, a matter of grammar) to which Wittgenstein the sort of existence could be presupposed. Wittgenstein can't be briefly debated with Hudson, since he will not discuss *Ludwig Wittgenstein*, but the very passages from Wittgenstein back the point as summarized in his argument that Wittgenstein is altogether a different (but related) position. However, it may be cited to your readers, that the passage Wittgenstein begins by ridiculing a denial that a language-game depends on prior agreement. Wherefore, whatever Wittgenstein may have meant by "convention" in the quoted remark, he meant to deny that it was a position of the language-game he refers to in the remark. Hudson's doctrine in *A Philosophical Approach to Religion* is, taken together without grounds in any part of Wittgenstein.

I would sum up my objection to Dr Kenny's review in the following brief observations. He suggests that Wittgenstein's concept of language-games, being "obscure and tendentious", is a poor base for, being a defensive weapon in, religious apologetics. Now, this may be true, but it is irrelevant when Hudson's work is the subject of the review of Dr Hudson's work. Hudson's work involves a notion of language-games which is in no way opposed to Wittgenstein's notions, however obscure and tendentious those may be.

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'Into that Darkness'

Sir,—It would be churlish to deny courtesy of your pages to continue the discussion of the Holocaust and Auschwitz started by Tadeusz Dawidowicz, who appears to base her conclusions on Hoess's remarkable autobiography, which is a valuable and the meticulous research of Reitlinger. It has, anyway, relevance to my book.

It is however—if I may be given strong language—rather rude to impute to me the "notion that human beings are capable of murder. . ." (January 31). I say in my book what I said on any other page could possibly lead itself to such interpretation and my exact words (in my letter, January 24) were: "I am convinced that the potential for corruption is in all human beings."

GITTA SERENY

Pembroke Studios, London.

Among this week's contributors

Patricia Beer is the author of *Reader, I Married Him*.

John Carswell's most recent book is *From Revolution to Revolution: English Society 1688-1776*.

John Coles is a Lecturer in Archaeology at the University of Cambridge.

J. M. Cook is Professor of Ancient History and Classical Archaeology at the University of Bristol.

J. P. Cooper is a Fellow of Trinity College, Oxford.

Rupert Cross is Vinerian Professor of English Law at the University of Oxford.

Adam Clark is the author of *Mystics and Militants*.

Philippe Donnet was formerly head of the Italian Theatre in London.

Raymond Firth's most recent book is *Symbols Public and Private*.

Peter France is the author of *Rhetoric and Truth in France: Descartes to Diderot*.

John Fuller's most recent collection of poems is *Epistles to Several Persons*.

Nigel Glendinning is Professor of Spanish at Queen Mary College, London.

Christopher Green is a Lecturer at the Courtauld Institute, London.

Basil Greenhill is the Director of the National Maritime Museum.

Keith Hopkins is Professor of Sociology and Social Anthropology at Brunel University.

Malcolm Jones is a Lecturer in Slavonic Studies at the University of Nottingham.

Hugh Lloyd-Jones is Regius Professor of Greek at Oxford.

Colin Lucas is the editor of *The Structure of the Terror*.

Lucy Mair's most recent book is *Marriage*.

John North is the editor of *The Measure of the Universe*.

Ruth Padel is a Fellow of Wolfson College, Oxford.

Tony Parker is the author of *The Frying-Pan: A Prison and its Prisoners*.

Geoffrey Strickland is the editor of *Stendhal: The Education of a Novelist*.

Hugh Thomas is the author of *The Spanish Civil War*.

Alan Tyson is the editor of *Beethoven Studies*.

Blair Worden is the editor of *The Rump Parliament 1648-53*.

Leavis and Isolationism

Sir,—Guido Almansi claims (January 24) that I was disingenuous in recommending F. R. Leavis's silly and patronizing article on Montale's *Xenia* in *The Listener* (December 16, 1971) as evidence of F. R. Leavis's willingness to commit himself to judgments of foreign literature. I can only imagine that he was Dr Leavis's conclusion that Professor Almansi to think of it as an instance of "the cultural isolationism" of British intellectuals". Dr Leavis writes: "I have read . . . that it was easy to think *Xenia*, though it was Italian, as an English poem." However, he adds—and this is much of the point of the article: We have nothing like it in English."

What precedes is a close examination of *Xenia*, an approval of the delicate intensity of evocation" of the woman the poet mourns, a suggested comparison with Hardy's *After a Journey* and a contrast with the kind of impressiveness one gets in Valéry's *Cimetière marin*—the comparison and contrast providing bearings by which the English reader may come closer to a realization of the uniqueness of the poetry. It seems to me that the article is a model of method and I only hope that everyone who follows this correspondence will want to look it up and judge it for himself. Meanwhile, without wishing to suggest that Professor Almansi is representative of Italian intellectuals" in general, I cannot help suspecting that the "cultural isolationism" is his.

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'The Jesus Hoax'

Sir,—Kenneth Leech's attack on *The Jesus Hoax* (January 17) was a perfectly natural reaction from a champion of the New-Look Christianity. His generous array of quotes from my book will—hope—arouse curiosity and stimulate discussion, though he could have been more scrupulous as to accuracy and context. May I make brief reference to some of his principal objections?

Mr Leech is shocked by my "exegesis". But there isn't any—I leave to theologians the task of interpreting and elucidating the Scriptures". I deal in bald facts; with the practical results of assuming that Jesus meant what he said, as repeatedly said, on the subject of eternal damnation. Christians have consistently assumed this in the past. The vast majority of Christians still do.

Mr Leech objects to the expression "mental suicide" as applied to religious belief. What else is it with", but deliberate extinction of the critical reasoning faculties—at the point where religion threatens, as it has far and no further, to intervance to my book.

It is however—if I may be given strong language—rather rude to impute to me the "notion that human beings are capable of murder. . ." (January 31). I say in my book what I said on any other page could possibly lead itself to such interpretation and my exact words (in my letter, January 24) were: "I am convinced that the potential for corruption is in all human beings."

GITTA SERENY

Pembroke Studios, London.

'The Fall of Yugoslavia'

Sir,—R. K. Kindersley, in his review of *The Fall of Yugoslavia* by Hlje Jukić (January 24), assistant to the foreign minister in the Yugoslav government in exile in London during the war, mentions "Mr Jukić's evident reliance on his diaries for numerous precise dates and verbatim conversations". How reliable these diaries are may be judged from the following two references.

In his book, Mr Jukić claims that I told him about the bowls of Serbian eyes collected by the Croatian Quisling *Ustasas* during the war. Mr Jukić did not hear this atrocity story from me. He heard it in 1941 from Milan Grol and Milan Gavrilovic, Serbian ministers in the Yugoslav cabinet in exile. I heard it from the same sources in 1942, as the London correspondent of *Time* magazine.

Mr Jukić also claims in his book that at the end of December 1944 I told him that the Yugoslav partisans had panicked when they learnt that the Soviet troops would not penetrate deeper into Yugoslavia but merely proceed on their march towards Budapest. In the first place, the Soviet troops did not penetrate deeper into Yugoslavia at the request of Marshal Tito and the Yugoslav National Committee themselves. I was then (September 1944) the pool representative of the entire American press in Yugoslavia and I so reported in my dispatches. In the second place, I could not have said anything to Mr Jukić in London at the end of December 1944, for at that time I was still in Yugoslavia.

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'Wilkes'

Sir,—Gila Curtis in her review of my book, *Wilkes* (January 24) is misleading as to its contents and sources.

I can only state that I have reviewed Louis Kronenberger's book myself elsewhere, and that although his, written in America, relies on secondary and partly popular sources (which are not necessarily invalid) and includes no original research, my own does include this, and it is fully specified in acknowledgments, bibliography and text.

I am the first Wilkes biographer to use the work of some recent social historians. (Even George Rudé's *Wilkes and Liberty* did not include his own researches into the court records regarding the Gordon Riots of 1780, because of the limited period his book on Wilkes covered. I discuss them at length (pages 213-218) with much other material on the nature of the Wilkes "mob" and underlying causes elsewhere.) I have researched further into elections of the time (finding parallels to Wilkes's election and rejection at Preston and New Shoreham), in Guildhall papers and the files of the eighteenth-century *Sussex Weekly Advertiser*, and I discuss the political implications from an exhaustive study of the period's radical history. The ideas, supporters and overlapping career of Thomas Paine are very relevant to the Wilkes case.

My printed academic sources, not referred to by previous Wilkes biographers, include J. H. Plumb (a life of Chatham), Namier and Brooke (a life of Charles Townshend), Betty Kemp (a life of Sir Francis Dashwood and study of his correspondence as Joint Postmaster General), Lucy S. Sutherland (*The City of London and the Opposition to Government, 1768-1774*), among other, and my contemporary sources, also overlooked in Wilkes biographies, include the memoirs and correspondence of the Duke of Grafton (edited by Anson and the letters of General Burgoyne in de Fonblanque's life. I am sorry Miss Curtis thinks such scholar and sources "superficial Whig". The Grafton correspondence which I quote includes discussion by Charles Pratt, Lord Camden (the Lord Chancellor), of the Wilkes case and the legal questions involved.

I am a writer who questions my sources constantly; and I evaded the usual fictions about the so-called Hellfire Club with new documentation (and most curious help from the present Sir Francis Dashwood) at West Wycombe Park and Museum. My account is factual; but these things are a necessary part of the Wilkes psychology and the government's misconceptions use of it for political ends. Wilkes's own record as a magistrate and MP later does not necessarily make him a "hero"; but it was a highly reformative and enlightened one as I specify in detail.

Incidentally, my book was *not* first published in America, as your reviewer states.

AUDREY WILLIAMSON.

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Forster and Proust

Sir,—In his article "An Ear for Fiction" (*TLS*, January 31, 1975) Denis Donoghue says that Forster "had little to say about Proust, in *Aspects [of the Novel]* or elsewhere, except that his treatment of the phrase from Vinteuil's sonata exemplified the function of rhythm in fiction, 'not to be there all the time like a pattern, but by its lovely waxing and waning to fill us with surprise and freshness and hope'". That Forster had little to say about Proust in *Aspects of the Novel* is true, but it is not equally true that he had little to say elsewhere.

In an unpublished lecture preserved at King's College, Cambridge, Forster gives Proust particular attention. The lecture, entitled "Three Generations", was delivered to a political discussion group at University College, Nottingham, on January 28, 1939. In this lecture Forster gives an analysis of the civilization through which he had lived and sums it up as:

> the tragedy of the individualist—a tragedy in three acts. In the first act the individualist hopes to improve society, in the second act he tries to improve himself, in the third act he finds he's not wanted, and has either to merge himself in a movement or to retire.

Forster divides his civilization into three periods whose distinctive spirit he presents by means of parallel contrast. The first is the prewar period to which Forster gives the "motto" of "hope without faith"; and he remarks that the period was dominated by the spirit of liberalism. He demonstrates his point from Meredith's comedy (I have set out the details in *The Review of English Studies*, May 1973) which, he thinks, was based on Meredith's belief in the correctness and naturally hopeful power of comedy. The date of the beginning of the third period is given as 1919, and Forster predicts that it "will end as soon as one major European power bombs the capital of another". Forster gives this period the motto of "faith without hope", and he finds no writer to represent its spirit. The two periods stand in opposition to each other.

The period in the middle is the civilization of the 1920s which is different from either period. Here Forster chooses Proust as the representative of its spirit:

> The spirit of this period comes out in its literature, and particularly in the work of Marcel Proust. I'll use him as an example, as I used George Meredith for the pre-war period. Proust's epic *A la recherche du temps perdu* (*Remembrance of Things Past* is the translation) is an epic of curiosity. It's one of the most self-centred books ever written, the author was an invalid and a snob. He only knew a small section of French society, he wasn't interested in the fate of civilization of the destiny of the universe, he didn't want to make people better and happier, but he was curious, he examined each fact dispassionately as it passed under his eye, he wondered what fact would come next, and his curiosity led him to write a masterpiece. He wants to understand, he's a sensitive and therefore able to understand, and he has the power to record. That's his equipment, and it is characteristic of the period we are analysing. You didn't want to come to conclusions, you didn't want to do good, you wanted to know, and in that respect you had vitality. Proust was introspective and morbid and unhappy and limited, but he had vitality—he couldn't have written a million words if he hadn't—he was inquisitive about tomorrow, he and his characters cling to existence though logic indicates suicide, and though disease drags them down they still keep an eye open, half an eye, and scan the little unremunerative levels of the sea. They are bound on a sort of adventure—not of the swashbuckling sort but the adventure of the disillusioned post-war world, when the whole man moves forward to encounter he does not know what: certainly not to any good.

Forster then goes on to say:

> Many of you will have to read Proust, but those who haven't—I am going to recommend him. He will not help you in what I suppose to be your problems, he will take up too much of your time, and you have not much time. He represents an age which has just closed, an age of private lives, and I think that's even more remote from you than is the pre-war age, which at all events did emphasize external problems.

Forster continues to refer to the transition from the 1920s to the 1930s:

> The night clubs of the body and the intellect have been closed, perhaps for ever; the capers of the bullet have been stilled, a new civilization is opening, it promises to be a grim one.

Forster then quotes Auden (as one of the war poets of the time but not as a representative of the third period of civilization) in his poem "All leave is cancelled" to contrast the 1930s with the pre-war civilization represented by Meredith's "Italia, Italia shall be free" (from Meredith's war novel *Vittoria*). By implication the two visions are deficient as they lack the tolerance which Proust has. This point is amplified by the contrast between Meredith on the one hand, and Auden and Meredith on the other hand:

> Contrast both of them with the exquisite informed vision of Proust, which, like a sea anemone, gathers all that passes for its nourishment, and never turns outward like a tense. The civilization Proust represents is self-centred, it retreats from public affairs. It doesn't, however, retreat from reality: its curiosity saves it from that.

It seems that Proust inspired Forster with the motto he gives to the 1920s: "curiosity".

Forster warns his audience against despising the spirit of the time represented by Proust by drawing their attention to the virtuous tolerance which characterizes the 1920s. In Proust Forster perhaps finds the tolerance which features largely in Forster's humanist thinking and which he develops on various occasions later in his life.

(For the above quotations from unpublished material, I am indebted to the literary trustees of E. M. Forster, and to the library of King's College, Cambridge.)

M. Y. SHABEEN.

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Vernon Watkins

Sir,—I do not think, from what Alan Young says in his letter (January 24), that he can have read the poems of Vernon Watkins, the book by Roland Mathias about them, or my letter (January 17) on his review of the book very closely.

I did not quote from "unpublished work", but from Watkins's last posthumous collection of poems, which I identified in my letter by title and date of publication (although not because I imagined your reviewer would be unfamiliar with it). *Uncollected Poems* is referred to by Mr Mathias, and listed in his bibliography.

Contrary to Mr Young's belief, Mr Mathias does refer to Watkins's "addiction to Plato" (page 57). As my quotation shows, Watkins rejects the very foundations of Platonic thought; it cannot therefore be said that Neoplatonism, which does not reject them, "fixed his artistic vision (early and late)". It happened only too often that the creative artist moves on, while it is the critic who remains fixed.

It is not clear what point Mr Young means to make about *Cypress and Acacia*. In his review, referring to a poem quoted from this collection, he says that "later poems . . . are sometimes successful"; in his letter he seems to say the successful poems cease with *Cypress and Acacia*. Whatever Mr Young's preferences may be it was, as my letter shows, misleading to quote a poem published fifteen years before the poet's death as representative of his "last work".

RUTH PRYOR.

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THE TIMES

Comrade Dostoevsky

By Malcolm Jones

LEONID GROSSMAN : Dostoevsky
647pp. Allen Lane. £8.

Mary Mackler's translation of Leonid Grossman's *Dostoevsky* is extremely able, contains very few errors and, best of all, it reads like English. Grossman was one of the three or four outstanding Soviet scholars largely responsible for establishing the study of Dostoevsky on a scholarly basis in the 1920s and 1930s. His work underwent the same vicissitudes as Soviet Dostoevsky scholarship in general (described by Miss Mackler in her introduction). It is not quite true to say, as she does, that "he did not publish a single work on Dostoevsky between 1935 and 1959", but his contribution during these years was quite insubstantial, the most notable being a compilation of "dates and documents" relating to Dostoevsky for the ten-volume edition published in Moscow from 1956 to 1958.

The first edition of *Dostoevsky* was published in 1962-63 (it is normally listed under 1962, the date on the title page, but permission for publication was given only in April 1963). The book was a substantial biography in the popular series *Zhizn. zamechatel' nykh lyudei* (Lives of exceptional people). The translation is of the revised and extended edition of 1965.

Dostoevsky is perhaps not so important as it looks (certainly not so important as the blurb suggests). It is not "the most significant contribution to Dostoevsky studies to come out of Russia" (whatever that means) and it is not "definitive" even as biography. The "conversations which Grossman had with Dostoevsky's widow in the 1920s" add somewhat to the human interest of parts of the text, but very little to our understanding of the writer. The absence of adequate references and footnotes not only prevents the serious reader from following up Grossman's sources, but often makes it impossible to distinguish between established fact, intelligent speculation, controversial over-simplification and what is most charitably described as "imaginative reconstruction" of an old-fashioned type. He did, of course, once write a novel on Dostoevsky and fictional devices are occasionally apparent in the biography (particularly in the chapter "Before the Commission of Enquiry"):

> He thrust forward his wizened face with its cold, colourless eyes. The narrow, crooked nose over the toothbrush moustache seemed to smell prey. The light glinted on the hollow temples beneath the thin hair. . . . Pressing his thin, clean-shaven lips together officiously, Gagarin darted a piercing look at the prisoner from his inquisitive, cunning eyes.

Fortunately this is not typical of the book as a whole, but even a specialist reader cannot always be certain of the status and reliability of less strident passages. Grossman also displays a curious naivety in failing to distinguish consistently between Dostoevsky's own views and those of his characters. Most striking of all, he is psychologically naive. For that reason it is perhaps fortunate that he does not attempt to probe more deeply into Dostoevsky's characters. When he does look at the fiction, there is often a good deal of storytelling and, as for the rest, the less said the better.

It is questionable whether a really satisfactory biography of a man as complex and contradictory as Dostoevsky could possibly be written by someone with Grossman's healthy simple-mindedness. But he does partly redeem this by his very extensive knowledge of the events of Dostoevsky's life and works, which he presents in a highly readable way, with only vestiges of Marxism-Leninism.

The book has undoubted merits. It is the longest and most detailed biography of Dostoevsky available. It includes accounts of little known episodes in Dostoevsky's life and creative work not available to the best of my recollection, in comparable detail elsewhere in English. Apart from describing Dostoevsky's relations with members of the progressive movement (Belinsky, Bakunin, Herzen, Vera Zasulich, Nekrasov) and with women (including Suslova, Maria Brown, the actress Shubert, Korvin-Krukovskaia and others), Grossman touches on the suspicions that Dostoevsky's brother Mikhail transmitted reports to the Third Section which almost led to the execution of Fyodor Mikhailovich and the Petrashevsky; on Strakhov's letter to Tolstoy, condemning Dostoevsky and likening him to his characters, the Underground Man, Svidrigailov and Stavrogin; on Dostoevsky's fascinating sketches for the unwritten historical novel *Imperator*; he also briefly examines his relations with the evangelical Protestant Christian Zuseatkaia. That is not to say that Grossman discusses all these episodes adequately; the reader will look in vain, for example, for an account of Dostoevsky's visit to Optina Pustyn with the religious philosopher Vladimir Solovyov.

The most interesting literary critical material comes, ironically, in the chapter on Dostoevsky's least successful novel *A Raw Youth*. In passages added for the second edition of his book, Grossman advances some very pertinent reasons for the failure of the novel, which will certainly bear further consideration.

Perhaps the chief interest of his book lies in the kind of Dostoevsky he presents. This is the Dostoevsky currently acceptable in the Soviet Union, essentially a humanist and deist (not theist), who tragically abandoned socialism on his return from imprisonment and exile in Siberia, but who, in spite of reactionary religious and political views, never lost his love for humanity, or his sympathy for the oppressed and the down-trodden, and never abandoned his humane ideals. Grossman has no understanding of or sympathy with Dostoevsky's "mysticism", nor with Dostoevsky the precursor of Freud and existentialism. He concludes:

> Dostoevsky's literary path was complex and contradictory. Reactionary views sometimes find graphic expression in his novels, but in the majority of instances they are overpowered by his deep compassion for suffering mankind.

Dostoevsky (in its first edition) was one of several important new books on the writer published in the Soviet Union in the early 1960s. A second, M. M. Bakhtin's *Problems of Dostoevsky's Poetics*, has also appeared recently in English (*TLS*, March 29, 1974). By general consent, Bakhtin's book *is* "the most important book on Dostoevsky" to have come out of the Soviet Union. It is certainly not a popular book (unlike Grossman's) and, as the title suggests, it is not a biography. It introduces the concept of the "polyphonic novel", according to which (*inter alia*) all voices in the fiction, including the narrator's, carry equal weight. This thesis is explicitly opposed to the views of some well-known Soviet writers on Dostoevsky and implicitly subversive of by far the greater part of Soviet criticism of him.

Grossman's and Bakhtin's books marked a revival in Dostoevsky studies in Russia in the first half of the 1960s, a revival fortified by the celebrations to mark the 150th anniversary of his birth in 1971. In 1972 the new Complete Works, including notebooks, journalism and letters, began to appear in Leningrad under the seal of the Academy of Sciences, and so far eleven of the projected thirty volumes have appeared. This is a scholarly edition and will provide the basic texts for serious study of Dostoevsky. In the past few years a number of important *inédits* have appeared in the Soviet Union, and no doubt will in time be incorporated in the Complete Works. In the meantime, Volume 83 of *Literaturnoe nasledstvo* (The Literary Heritage), entitled *Unpublished Dostoevsky*, appeared in 1971 and has now been translated into English by Carl Proffer and Arline Boyer (two volumes, Ardis, 1972, 1974). Volume 86, containing more unpublished material, appeared in 1973, and there have been pieces in Soviet journals and new manuscripts may alter anybody's view of Dostoevsky fundamentally, but the great deal of fresh material for some of his major works for works he wrote principally, for his own publicist.

Attempts to reassess the significance for Soviet culture, implicit in much of the book. They have been ... with the discussion of Dostoevsky's *demonism*, in this respect in *Razocharovanie i Radlona Raskol'nikova* (Moscow, 1971), which elements of the diabolic ... Ilet in Raskolnikov and ments of utopian socialism in Dostoevsky's hypothesis for Sonia Marmeladova. thesis is not quite as ... sounds summarized so ... It has given rise to some ... sion. *Crime and Pun*... widely regarded as the most successful novel ... offensive to modern Soviet ... lities.

A good deal has ... ton, on Dostoevsky's ... sonal and literary, with ... ers, contemporaries, ... heirs; on his life in ... sian towns and their ... work; and on his journ... cles and chapters of ... been devoted to ... role, the structure of his characterization, and ... creative process, and ... religion, philosophy ... Few of them are ... and most adopt a position like Grossman's, though usually a good deal more ... in presentation. It is ... that Western publishers ... time to be alert to ... Soviet work, and that more translations will follow.

Stendhal made simple

By Geoffrey Strickland

JOANNA RICHARDSON : Stendhal
344pp. Gollancz. £4.20.

It would require dullness carried to the point of eccentricity to produce a life of Stendhal that was without interest and Joanna Richardson is neither eccentric nor dull. Her brisk chronological narrative, interspersed with lengthy quotations from his diary and letters, makes absorbing if somewhat breathless reading, all the more so in that she wastes little of our time weighing questions of factual evidence. It is with Stendhal the man that Miss Richardson is mainly concerned. Her account of the novels is generally unenthusiastic and she agrees with the still common view, that Stendhal lacked inventiveness. He was "a profound psychologist", no doubt, but "above all a complex, disagreeable and engaging man". Miss Richardson conveys some of the engaging and disagreeable aspects of his behaviour. Unfortunately, her narrative manner is unequal to the complexity of her subject.

Not only does it fail to account for the slow self-training of an imaginative writer who never finished a play and produced his first novel at the age of forty-four. It fails equally on the level of biographical evidence to convey Stendhal's own lifelong uncertainty as to who and what he was, his (frequently confessed) inability to answer such questions, and his fondness for mystification and fantasy. Miss Richardson quotes E. G. Green's assertion that Stendhal's "greatness derived" from a quality rarely encountered in literature—the unswerving respect for truth". Stendhal certainly admired truthfulness in others but neither Miss Richardson nor Professor Green, in his biography published before the Second World War, seems prepared to examine the paradoxical implications of such a claim, in so far as it deserves to be taken seriously. Professor Green's own acknowledged reliance on what Stendhal tells us of his life leads him to omit, for example, any allusion to the awkward question of whether he could have taken part, as he later claimed, in the charge at Castel-Franco; to accept without question his account of his meetings with Byron and Holbhouse and even to question the veracity of Hobhouse's journal, from which it is evident that Stendhal must have passed himself off as a former secretary to Napoleon. Miss Richardson too ignores the Castel-Franco story; also Stendhal's highly coloured account of the meetings with Byron and Hobhouse's detailed refutation, discovered by Doris Langley Moore and reproduced ten years ago in her *Late Lord Byron*. Miss Richardson seems to suspect that Stendhal may have told a few whoppers to Hobhouse but she is prepared to reproduce as fact Stendhal's improbable tale, in a letter to Mareste of 1819, that he was dining "every evening" with Monti and Rossini and enjoyed the company of "exceptional men".

That Stendhal was, to put it mildly, "un peu gascon" (as he himself described his beloved Benvenuto Cellini) is one aspect of the case and a likely if obvious explanation lies in the need to compensate for the fact that, a major genius himself, he was always on the outer fringes of the circles surrounding "exceptional men". What makes the case more complex and fascinating is the scepticism (something less simple than disbelief) with which he regarded, in any case, our chances of knowing "le vrai" in human affairs: his growing realization over the years that it was not in history or biography but in the novel alone that one could hope to reach "un vrai un peu détaillé". Miss Richardson, who tells us that "he had not trained himself to write novels" says nothing of his thoughts on the relation of truth to fiction. She also dismisses as "a sad human document" the book in which he tries to know the truth about what he has experienced and been before it is too late: *La vie de Henry Brulard* "suggests a troubled man, wretchedly introspective, rarely satisfied, confessing himself to a psychiatrist". Fortunately, now that the translation by Jean Stewart and B. C. J. G. Knight has been reprinted as a Penguin, it will be possible for readers without French to appreciate how extraordinarily "Recherche du temps perdu" [illegible] only cerebral pastiche" [illegible] dicted by Miss Richardson [illegible] ment of the affair with [illegible] Bécevier) and that he had [illegible] felt profound distaste for [illegible] tism of the Bourbons" [illegible] his pamphlet of 1814 [illegible] first Restoration and his [illegible] allegiance to the reform [illegible] constitution introduced [illegible] XVIII).

The weaknesses of the [illegible] due partly to the extent [illegible] familiarity (as far as [illegible] from the bibliography [illegible] with some of the most [illegible] research of recent years; [illegible] instance, which has been [illegible] in the quarterly *Stendhal* [illegible] 1958. Miss Richardson [illegible] have surrendered also [illegible] tation from which no [illegible] Stendhal is immune: [illegible] general impression and [illegible] likeness *at any cost* and [illegible] to notice when (as with [illegible] of his novels) the vehemence [illegible] energy of the man [illegible] seeming character.

In his brief and trenchant [illegible] *Liberté* (69pp. Paris [illegible] fr.) Julien Green [illegible] sincerity of his confessions [illegible] ings. He has always [illegible] free to write exactly [illegible] Nevertheless he faces [illegible] as literature has [illegible] pated, liberty has been [illegible] Even at a time [illegible] *Ulysses* was still [illegible] Rivière questioned [illegible] liberty in the [illegible] vived the 1914 war, [illegible] another war, with [illegible] Eluard, to revive [illegible] lective pressures [illegible] Green resists them [illegible] tion of man's inalienable [illegible]

The privilege of [illegible] the responsibility of [illegible] obliged him to write [illegible] documents as [illegible] here on February [illegible] so decided he was [illegible] plus rigoureuse [illegible] would not disagree [illegible] "the Devil collaborated [illegible] work of art"; both [illegible] "Recherche du temps perdu" [illegible] *Adrienne Mesurat* [illegible] pictures of a world [illegible] Julien Green has [illegible] Pegasus least that in [illegible] there was "not [illegible] sin". For the modern [illegible] goes by other names [illegible] be expunged from [illegible] which pretends to [illegible] account of the human [illegible]

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Nietzsche and the study of the ancient world

By Hugh Lloyd-Jones

Freud properly belongs to Nietzsche; and how Nietzsche's observations about language point straight to the linguistic philosophy of Wittgenstein.

It is generally known that Nietzsche in his mature philosophy took the motive force of all human activities to be the will to power, and saw the only hope of improvement in the future in the procreation of more specimens of a superior type of human being, the *Übermensch*. On the surface that sounds akin to Nazi doctrines, and Elisabeth Nietzsche told Hitler that he was what her brother meant by an *Übermensch*. She lied. First, Nietzsche made it abundantly clear that he regarded racial purity as a delusion, and thought the highest human types resulted from a racial mixture; we can now know that he often spoke with special admiration of the Jews.

Secondly, when Nietzsche spoke of power, he meant much more than the strength that can achieve physical or political domination. In its highest manifestations, he thought, the will to power produced great saints or great artists; his favourite example of the *Übermensch* was not Napoleon, but Goethe. The educated reader is nowadays aware that Freud's view that the erotic instinct is the mainspring of human behaviour made it fatally simple for people to make fun of Freud by taking as literal the meta-language which he had to use in order to expound his theory. Thus when Freud says that an infant is in love with his mother he is using not ordinary language but a meta-language. In the language of ordinary life his statement is absurd, so that people who neglect the distinction can make fun of him. But nowadays educated readers will not do this in the case of Freud; and there is no reason why they should do it in the case of Nietzsche.

Nietzsche is commonly regarded, even by people who know how much people like his sister have misrepresented his views, as a dangerous subverter of established ethics. He himself is partly to blame, for he often uses language that gives colour to this notion; it recalls to E. R. Dodds, for instance, the arguments of the Existentialism, and other Sophists now prominent, without account of this formerly [illegible] writer; how great a [illegible] advance in understanding [illegible] workings of the human [illegible] popularly ascribed en bloc to Plato's *Gorgias*. Yet as Professor Kaufmann has pointed out, Nietzsche is not an immoralist, except in the sense that he criticizes modern notions about morals. From the moment when, as a schoolboy, he came in contact with the views of Darwin, Nietzsche rejected the belief in God. He thus denies the existence of a divine sanction for morality; and, being strongly opposed to a distinction between spirit and matter, he rejects abstract notions of the good like that of Plato.

He is concerned to base a relativist ethics upon a realistic psychology. But that does not make him an immoralist. His superman is no more overbearing than Aristotle's megalopsych. The passions, he holds, should be subordinated to the will to power; but they must not be weakened or repressed, but sublimated by the controlling action of the will. Courage is the supreme virtue, and pity is looked on with suspicion; but generosity is commended, and the power to be generous is not power in the sense of arbitrary dominion over others. Instinctual reactions are favoured, but instinct must be controlled by reason.

I am no philosopher, but a classical scholar, and much of what I have to say is concerned with *The Birth of Tragedy*; but I think it unfortunate that so many people begin the study of Nietzsche by reading this, or by reading *Thus Spoke Zarathustra*. The overheated tone of the former work and the biblical and prophetic manner of the latter are not calculated to reassure the sceptically or empirically minded reader. But Nietzsche is in many ways a sceptic and an empiricist. He detested Hegel, he finally rejected Wagner, and he purified himself from the influence of the latter's music by listening repeatedly to *Carmen*. Correspondingly, he often writes in very different style, sharp, elegant and crisp. "Only a genius", he said, "can write clearly in German." Nietzsche certainly survives the test. What makes his philosophy difficult to understand is his habit of stringing together separate aphorisms or disconnected paragraphs; that is why it is hard to get a general view of his philosophy till you have read all of him. Still, it is a delight to read him; he is one of the greatest writers of German prose, and might claim to be thought a greater writer than any philosopher since Plato.

Unlike Kant and Hegel, but like most great philosophers, this man of genius was not a professional philosopher. But he was for ten years a professor in an important university. He was by training and profession a classical philologist, and from an early age he showed a very marked aptitude for that subject, one which in Germany in his time and for long before and long after was of central importance to the whole culture of the nation. In the formation of his philosophy he was influenced by many modern thinkers, including, for example, Spinoza and Hume, Kant and Hegel, Darwin and Lamarck, Schopenhauer and Wagner. But his impetus towards philosophy derived initially from his study of the ancient world, and not only of its philosophy but still more of the religious and intellectual climate in which those philosophies developed.

Like many original thinkers, Nietzsche found himself at odds with the members of his own profession. His first book was savagely attacked by some of them and condemned in conversation by others; and after ten years he resigned his chair to concentrate upon philosophy. These facts, and also the nature of their own training, have caused some of his interpreters to write as if Nietzsche only drifted into classical philology by mistake, and to ignore the part played in the formation of his opinions by the influence of Greek antiquity. That, I think, is a mistake.

To understand Nietzsche's criticisms of the classical philology of his time, and also the importance of the subject in his own formation, one must take account of the history of classical studies in Germany, and indeed in Europe. In modern times there have been two revivals of interest in the ancient world. The first arose in Italy during the late Middle Ages and reached its climax there during the fifteenth and in France during the sixteenth century; its impetus was finally exhausted by the wars and superstitions of the early seventeenth century. The second originated late in that same century, reached a high point in Germany late in the next, and maintained great vigour until 1914; since then, its impetus has been declining under the pressure of the wars and superstitions of our own time. Despite the progress in Greek studies made by individuals like Politian and the great French scholars of the sixteenth century, the first renaissance was largely concerned with Greek civilization in its Latin dress. The second concentrated far more upon Greek; and, with its beginning, Greek literature for the first time re-entered the bloodstream of European civilization in an undiluted form.

Before the second renaissance, classical philology had seldom been anything but a secondary pursuit. Men used it to perfect some other skill; there were first drafts, lawyers or doctors, and only in second place classical scholars. Nietzsche rightly noted that a new era dawned on April 8, 1777, when Friedrich August Wolf, entering the university of Göttingen, insisted on being set down as "studiosus philologiae".

Yet at its beginning, the second renaissance was, like the first, a movement of men eager to make use of the ancient world to illuminate the modern. German classicism had its links with the universities; but it was not an academic but a literary movement. Winckelmann was in a sense a great scholar, but he was less concerned with art history than with art itself. Lessing and Goethe made serious and sustained efforts to become familiar with the ancient world, but did so not for the sake of scholarship but for that of literature and art. During the early stage of this second renaissance, even professional scholars had something of this attitude. Gottfried Hermann was a close student of Kant, and interpreted Aristotle's Poetics in the light of Kantian aesthetics; he and Wolf were both in touch with Goethe, and helped him in his Greek studies. Karl Otfried Müller's history of Greek literature is written in a lapidary German prose far superior to that of almost any later philologist. The link between the two worlds is seen most clearly in the person of Wilhelm von Humboldt, eminent both as scholar and as statesman and prominent among the founders of that University of Berlin which was to provide Europe with the pattern of a modern education.

But philology could not remain unaffected by the vast development of historical studies that marked the nineteenth century. In the early decades the older type of literary scholarship, personified by Hermann, came into conflict with the newer type, making use of the findings of archaeology, epigraphy and the new science of comparative linguistics, represented by Karl Otfried Müller, August Boeckh and Friedrich Gottlieb Welcker. On the whole the victory rested with the latter; what was now called the science of the ancient world, *Altertumswissenschaft*, was dominated by the historical outlook.

Not all the scholars of this period lost touch with literature. We can remark, for instance, the link between Romanticism and the new growth of a historical sense; the new historical writing, rich in cultural and social detail, owed a debt to the romantic novels of Scott, as Ranke, for example, was well aware. But it was now that scholarship became separated from literature, and indeed from other departments of life. Seduced by the example of the natural sciences, whose results seemed so easily to be expressed in concrete terms, scholars showed an increasing

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appetite for facts collected to their own sake and an increasing pride in production"; specialization was carried to an extreme degree, and the new historicism came to despise, as sentimental and superficial, the classicism of the age of Goethe. Of course by no means all scholars of the new type were dull or dry; but in the new climate dullness and dryness thrived. By 1869, when Nietzsche began his professorial career, the second renascence was showing distinct signs of a decline.

Born in 1844, Nietzsche was educated at Schulpforta, by far the most famous classical school of Germany, which educated Ranke and—four years after Nietzsche—Wilamowitz, as well as countless classical philologists of note. In this strict establishment, in the face of the keenest competition, Nietzsche won high honours; and he maintained his progress after entering the University of Bonn in 1864. At the end of his first year, the famous quarrel between Otto Jahn and Friedrich Ritschl ended in the departure of the latter to Leipzig, and Nietzsche was among those who followed him. Nietzsche might have been expected to side with Jahn, whose strong aesthetic sense came out in his famous life of Mozart and in his pioneer studies in Greek art, rather than with Ritschl, whose claim to fame lies in his immense services to the study of early Latin, particularly Plautus. But in fact Nietzsche attached himself to Ritschl, for whom, as he noted, philology meant the attempt to understand an entire civilization. Ritschl was so much impressed by Nietzsche's work that in 1869 he secured his appointment, at the age of twenty-four, as Professor Extraordinarius at Basle; he became full professor a year afterwards.

Karl Reinhardt, who cannot be accused of prejudice against Nietzsche, has written that "the history of philology has no place for Nietzsche; his lack of positive achievement is too great". It is true that his contribution to detailed scholarship is comparatively small; but, when we remember that he gave up his chair at thirty-five, he must be acknowledged to have made himself a place in the history of the subject, even if we think only in terms of concrete achievement. His early work on Theognis (1864) is interesting chiefly on account of the resemblance of this poet's uncompromisingly aristocratic outlook with Nietzsche's own. His doctoral thesis advanced the investigation of the problem of the sources of the second-rate compiler Diogenes Laertius, on whom part of our knowledge of the history of Greek philosophy unfortunately depends.

More interesting, from the point of view of Nietzsche's own development, is his work on Democritus; but we should hardly read it now if it were by another author. On the other hand, the three articles on Greek rhythmic contain a statement of the case against believing in a stress accent in Greece that is referred to with approval in Paul Maas's standard manual on Greek metre. A distinct contribution to learning is made by Nietzsche's work on the fictitious contest between Homer and Hesiod preserved in an ancient life of Homer; his guess that the work depended on the *Museion* of the late fifth-century sophist Alcidamas, ridiculed by Wilamowitz, in 1916, was confirmed when I. G. Winter published a Michigan papyrus in 1925. It is more interesting to note that in this study we see the origins of Nietzsche's important observation of the significance in Greek life of contests and competitions. This is emphasized in the history of Greek culture of Jacob Burckhardt, a senior colleague of Nietzsche's in the University of Basle; and, though Burckhardt always

Apollo, from the Temple of Zeus at Olympia, and Dionysos, from a Greek vase of c. 500 BC.

kept his distance from Nietzsche, and later came to distrust him, it seems certain that this feature of his work was due to Nietzsche's influence.

The lecture-notes published in the Musarion edition of Nietzsche's works in 1920 are highly interesting to students of the origins of his philosophy, or of the general contribution to the understanding of Greek thought which I shall come to presently; but they contain little positive establishment of concrete facts. In that respect, Nietzsche has rather more to his credit than Reinhardt's judgment would imply; Reinhardt, who himself was denied by some colleagues the title of philologist, may have been afraid to claim too much for him. Still, Nietzsche's own achievement in professional scholarship is trivial in comparison with his general contribution to the understanding of Greek life and thought.

The main elements of this are present in *The Birth of Tragedy*, published in 1872. This work was greeted with derision by most of his professional colleagues. Soon after publication it was bitterly attacked in a pamphlet entitled "Philology of the Future", with allusion to Wagner's "Music of the Future" by a doctor of philology four years Nietzsche's junior and like him an alumnus of Schulpforta. This was Ulrich von Wilamowitz-Moellendorff, destined to become the most celebrated Greek scholar of his time. Nietzsche was defended in an open letter to a Swiss newspaper by no less a person than Richard Wagner, and in a pamphlet no less bitter than that of Wilamowitz and bearing the unsavoury title of "Afterphilologie" by his friend and contemporary Erwin Rohde, destined in the 1890s to bring out a study of Greek beliefs about the soul that is one of the landmarks in modern classical scholarship; then Wilamowitz returned in turn in a second pamphlet. The firm of Olms has lately reprinted all this literature inside one cover. It makes distressing reading; the over-excited tone and utter lack of humour of all parties to the dispute—it is significant that the most moderate of them was Richard Wagner!—is the kind of thing that makes foreigners despair of the whole German nation. The condemnation of his book by older, more established scholars may have distressed Nietzsche more. Usener, the great authority on Greek religion, pronounced its author "dead from the point of view of scholarship"; his Nietzsche's own teacher, Ritschl, was politer, but hardly less severe. On the other hand, Rohde in a letter of January 14, 1873, claims that Jacob Bernays recognized in the book ideas that had long been in his mind. This, if true, is highly significant, for Bernays had a more penetrating intelligence than either Usener or Ritschl.

Considered as a work of scholarship, *The Birth of Tragedy* has many failings. As Wilamowitz saw, it contains some amazing mistakes in scholarship; and the author even leaves out several facts which might have been used to support his thesis. That thesis, that tragedy originated through a synthesis of Apollonian and Dionysian elements, is as a statement of fact to say the least unpromising; and the defectiveness of the arguments confidently asserted to prove it is rendered doubly infuriating by the overconfident and hectic tone in which it is written. Nietzsche failed entirely to control the two intellectual passions which at that period of his life had taken possession of him, the passion for Schopenhauer and the passion for Wagner. The latter passion was not simply for Wagner's music, but for his critical writings, so that Nietzsche took over from his hero the notion that Wagnerian opera was in a real sense a revival of Greek tragedy. In consequence, the importance assigned to music in the emergence of tragedy is quite out of proportion. Wilamowitz rightly pointed out that the very different music of ancient Greece was always kept in strict subordination to the words. Later Nietzsche came to regret that he had ever added to the original fifteen sections of the book the ten sections about Wagner with which it concludes.

Nietzsche's Apollo and Dionysus bear an obvious resemblance to the notions of Iden and will in the philosophy of Schopenhauer. Later, when Nietzsche had abandoned his Schopenhauerian dualism in favour of a monistic position, he would have operated with Dionysus only. The manner in which the two elements became interfused, and the whole functioning of the Dionysian, are described in over-heated tones not calculated to appeal to the judicious reader; and the assertion that tragedy was killed by an alliance between Euripides and Socrates, grounded as it is on a belief in a community of opinion between those two persons which is wholly unacceptable, leaves the book wide open to attack. Its author himself later became dissatisfied with it; in 1886 he wrote that he should have done what he had to do as "an imaginative writer". Yet with all its appalling blemishes it is a work of genius and began a new era in the understanding of Greek thought.

Through Nietzsche's writings runs a vein of criticism of the view of the Greek world taken by the old classicism, much as he preferred its attitude to antiquity to that of the new historicism. Behind the calm and dignity praised by Winckelmann, Nietzsche saw the struggle that had been needed to achieve the balance; he saw that the Greeks had not repressed, but had used for their own purposes, terrible and irrational forces. Nietzsche, like Freud, was to invent the concept of sublimation, so important in his mature philosophy. Nietzsche saw the ancient gods as standing for the fearful realities of a universe in which mankind had no special privileges. For him what gave the tragic hero the chance to display his heroism was the certainty of annihilation, and tragedy gave its audiences comfort not by purging their emotions but by bringing them face to face with the most awful truths of human existence, and by showing how those truths are what living, in comparison with such an insight, yesting on a deeper vision of the real nature of ancient religion and the great gulf that separates it from religions of other kinds, the faults of Nietzsche's book, glaring as they are, sink into insignificance.

Reinhardt says that Nietzsche did not discover the Dionysian element in Greek thought, for archaeologists, whose work he had neglected, knew about it before. He might have added that the investigation of the whole problem of the irrational did not begin with Nietzsche; its origins may be seen in the now forgotten but perhaps still instructive controversy stirred up by the symbolistic theories of the Heidelberg professor Creuzer; his book on Dionysus appeared in 1809 and his *Symbolik* in 1810-12. He might have inquired whether in these Nietzsche had become acquainted with Bachhofen, whose work might well have influenced him.

According to Reinhardt, Rohde would have written his great book *Psyche* without the influence of his early friend. Perhaps that is true, perhaps the spirit of the time made it inevitable that the anthropologically minded scholars of the Cambridge school should approach Greek antiquity in the light of Durkheim's teaching; and that the course of classical studies should be transformed by the great movement that culminates, or seems to us to culminate, in the *Greeks and the Irrational* of E. R. Dodds. But the man who first set this in motion was Nietzsche; and by that alone he acquired an importance in the history of philology far greater than that which his positive discoveries of fact could have won him. More significantly still, Nietzsche's writings show an unprecedented insight into the nature of divinity as the Greeks conceived it. The scholars of modern times who have best apprehended this are Reinhardt himself and Rohde's successor as the head of the South German school of students of Greek religion, Walter F. Otto.

Anyone who shares the view in Nietzsche's importance in the history of scholarship which I have put forward must accord some interest to the criticism of scholarship and scholars which are scattered through his writings, particularly those of the early period. We see these criticisms beginning to take shape in the notes for a course entitled "Introduction to Philology" which Nietzsche delivered in the summer of 1871. This remarkable document may be read in the Musarion edition; the criticisms of contemporary practice which it implies are naturally out of the subject-matter, and lack the almost wasp-ish sting they carry in Nietzsche's later writings. Above all, Nietzsche insists that the philologist must love his subject: in listing the three requirements of a bent for teaching, a delight in antiquity" (Freude am Altertume), and pure desire for knowledge, he clearly gives special consideration to the second. Modern classical education, he ruefully remarks, is designed to produce *scholars*; how different that is from the purpose of the Greeks themselves! There is something comic, he says, about the relation of scholars to the great poets.

The most important thing, and the hardest, is to enter into the life of antiquity and to feel the difference. He warns against superficialization, and insists that the acquisition of knowledge is a means and not an end; in defiance of the spirit of his time, he pleads for concentration on the real classics, which have a permanent value. In a magnificent passage he insists upon the relativity of the Greek "naive", he says, it connotes both simplicity and lack of inhibition.

In the essay on German cultural life in 1872, Nietzsche analyses as being unable to see the pupils art and culture on the uses and abuses of history of 1874, two comments are directed against historians. The four *Considerations*, published in 1873 and 1876, were originally numbered eight. The last two have been entitled "philologists"; a number of pieces collected for it have appeared in Colli-Montinari edition.

From this early days Nietzsche, more than any writer of his time, combined vulgarization and the highest scholarship. Not all German life and culture acquired such from the foundation of the Empire in 1871. He saw philology as contributing to emancipate the nation from Wagner's influence; and he did so, the more he himself attacked the crude nationalism which was the triumph over France, evidence of the superiority of German culture. He also affected science and philosophy just as much as it affected commerce and industry. Dominated by the spirit of materialism, scholars have fatally ambitious to be positive and concerned only with natural science; their devotion to such has marked German scholarship become mechanical. The members of the rising generation that had been devoted to the accumulation of facts for their own sake, and it concerns German classical scholarship, Nietzsche's inaugural lecture at Basle in 1869. A striking parallel is his inaugural lecture at Cambridge in 1875. Nietzsche says about his profession is only a part of the criticism of German culture in general.

The preference accorded to classical studies, he says, is due to philologists"; is due to the rest of antiquity being a revelation of the human life of the Greeks, who were more humane than Italians, who, in the darkness by the masters lived; to the admiration of the Greeks from Rome; to prejudice against Christianity, which claims that where men have faith there most be philosophy and knowledge disappears; logical studies, in contrast, from ignorance, and wrong inferences, and interest he speaks of philosophy ("Flucht aus dem Leben").

The grounds for this are not one by one, but one day people will see. Many philologists have drifted into the profession without being really suited to it, people who were unfit for it because they had the notion of the object of study they could grasp the spirit of antiquity, they would be in horror. He accuses the feeling of respect for antiquity

Ulrich von Wilamowitz-Moellendorf

it only as an ideal notion, it must still be kept in mind.

But scholarship involves a subject as well as an object; and, if our studies are to enhance the value of life, we must ask the questions which will yield the most interesting results. Often the people who ask those questions are those who, like Nietzsche, are not restricted by narrowly professional limits. Such people have to guard against reading back into the ancient world the things they want to find in it. All generations have to some extent done that, as, when we look into the past of scholarship, hindsight easily reveals. At least we can be quick to suspress movements which are still looking for what our predecessors wanted to discover, and instead look for those things in the past—real things to the best of our ability—which our own position in history makes it possible and desirable for us to find. That can be done, if it can be done at all, by him who is willing to enter in imagination completely into the life of the past, while carrying back with him as little as possible of the mental furniture of the present.

In the past, we can find working models of culture and civilization that may be of value to us when we make our own experiments. The main value of historical scholarship is that it furnishes such models to those who can make profitable use of them. Nietzsche himself was such a one. Ernst Howald rightly says that Nietzsche owed nothing to philology, but much to antiquity; and in a few pages of *The Twilight of the Idols*, written in 1888, the last year of his activity, he speaks of his debt to the ancients in a tone of open-minded detachment. He acknowledges a debt to Sallust, who he says awoke his feeling for style and for the epigram as a stylistic medium, and to Horace; the sketch for this chapter in the notebooks adds Petronius.

To the Greeks, he says, he owes no such definite impressions; he repeats what he has written earlier, that the Greeks are more remote from us than the scholars of his day believed. His scepticism about Plato extends to style as well as matter; Plato, like a true decadent, wrote in too many different styles, a judgment in which he justifies himself by quoting "the most refined judges of taste of antiquity"—an odd way of referring to Dionysius of Halicarnassus. His relief from Plato has always been Thucydides; Thucydides, and also Machiavelli's *Prince*, have always been close to him because of their unconditioned will to take nothing for granted and to see reason in reality. Thucydides, who for Nietzsche incarnates all those Sophists whom he much preferred to Socrates and Plato, is the great summation, the last realization of that strong, strict, hard factuality which lay in the instinct of the early Greeks. Plato, he says, is a coward in the face of reality."

Next, with the German classicists in mind, Nietzsche rejects all attempts to see in the Greeks beautiful souls, golden means or other types of perfection. Their strongest impulse was the will to power, and all their institutions arose from safety regulations, to protect themselves from the potentially explosive matter lying all around them. The inner tension in a Greek state burst out in ruthless external enmities; strength was a necessity, and so was realism.

He himself, Nietzsche claims with pride, has been the first to see the significance of Dionysus; Burckhardt saw at once the importance of his discovery. He pours contempt on the mutilated, rationalistic explanation of Dionysiac mysteries given by Creuzer's learned antagonist, Christian August Lobeck. Goethe would not have understood the mysteries; therefore Goethe did not understand the Greeks. They signified eternal life, the eternal return of life, a triumphant Yes to life beyond death and change; true life as the continuance through generation, through the mysteries of sexuality. The key to the concept of tragic feeling, misunderstood by Aristotle, was given him, he claims, by the psychology of orgiasm. Tragedy—and here he is correcting his own early treatment—is far removed from the pessimism of a Schopenhauer; it is above all an affirmation of life. Its purpose is not to free us from terror and pity nor to purge us by allowing us to discharge these feelings, but by means of them to allow us to participate in the eternal delight of being, that delight which incorporates also the delight of annihilation.

It is not hard to see that in the formation of a philosophy designed to meet the needs of his own time Nietzsche made use of the work of many modern thinkers. The influence upon him of classical antiquity receives less attention in most current manuals; even the exhaustive study of Charles Andler, who painstakingly lists every conceivable influence upon Nietzsche's thought, hardly does it full justice. It would, I think, have been better appreciated if it had been easily resolvable into the influences of individual philosophers. Thus the love-hate relationship with Socrates which Nietzsche often mentions has received much attention; yet this is not positive but negative. The truth is that in building his philosophy Nietzsche used not so much the doctrines of any individual ancient thinkers, not even that Heraclitus whose thought seems to provide several striking parallels, as the religious and ethical attitude prevalent generally in Greece down to the fifth century, and expressed, with variations, by many Greek poets, historians and thinkers. The influence of Greek ethics upon Nietzsche's ethics is, or should be, obvious.

Equally undoubted, in my view, is the influence of the early Greek world outlook upon his philosophy. The Greek universe was god-controlled, but not anthropocentric; the gods granted men occasional favours, but ruthlessly held them down in their positions of inferiority; it was in the face of this that heroes showed their heroism. Nietzsche's theory of tragedy contains the essence of his whole metaphysic; so that the Greek influence on this can hardly be disputed. An important difference is that the Greeks, unlike Nietzsche, believed that gods controlled the universe. But, as modern experience has shown, a metaphysic like that of Nietzsche is not necessarily atheistic.[4]

[am painfully aware that some parts of this essay will seem elementary to students of Nietzsche and other parts to classical scholars; but it was first given as a lecture and I have decided to print it in the form in which it was delivered. I would like to thank Professor James O'Flaherty and Professor H. Wenzel for their encouragement. The piece is to appear in *Studies in Nietzsche and the Classical Tradition* to be published by the University of North Carolina Press.

1 It is astonishing that he does not mention Aeschylus's trilogy about Lycurgus, in which the devotees of Dionysus seem to have clashed with those of Apollo, led by Orpheus.

2 Nietzsche would have enjoyed the poem of Yeats that begins, "Bald heads, forgetful of their sins".

3 It must have been in unconscious memory of this remark that I wrote, "The first important failure of nerve was that of Plato" (*The Justice of Zeus*, page 136).

4 Dr Peter Walker, Bishop of Dorchester, draws my attention to the influence of Nietzsche upon Dietrich Bonhoeffer, who even finds in Nietzsche's *Übermensch* "many of the traits of the Christian made free, as Paul and Luther described him".

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he Roman cost of living

ith Hopkins

D DUNCAN-JONES :
nomy of the Roman Empire
tive Studies
Cambridge University Press.

nomy of the Roman Empire, ous work of scholarship, misleading title and subtitle. not deal with the economy of man Empire, nor are the quantitative" except in the sense of containing lots of . The core of the book, a pages of it (nearly 200 if and discussion are in comprises a list of about ividual prices—of statues, s to cities, feasts, fines for rming sacrifices, payments ion to public office. These of the prices that survive in texts and on incised stones outside the city of Rome Africa in the three centuries Christ.

ould comfortably say that will serve as a handy work ence, which they will; or d gratefully acknowledge great care that has gone compilation, and say that ill over have to do the work ough of this one cannot be hese are a revised version lists previously published *apers of the British School*

ld we say that these are , all neatly labelled and in m which a future economic f the Roman Empire could ructed. That is the main p can it? To judge from duction and from some of ys, included in this book, Duncan-Jones is well aware important problems in Roman economic history; for example, in the chapter on the wealth of the senator Pliny, he deals with the concentration of wealth in the hands of the elite and notes how much larger typical senatorial fortunes in the first century an were than nobles' fortunes in sixteenth or mid-seventeenth-century England. The comparison is hardly done in terms of wheat equivalent. In the chapter on agricultural investment and profits, he touches on important questions of rational investment and probable rates of return, and in the chapter on the size of towns, he tries to use the evidence of charitable gifts to estimate the probable size of the urban population and of town councils. There are two other chapters, one on all the prices mentioned in Latin novels, the other, a good one, on foundations established to help feed Italian children.

But, in the bulk of his text, Dr Duncan-Jones loses sight of general themes and sinks into indiscriminate, fragmented detail, of which it is hard to make sense. To be sure, apercus abound, but so do trivialities (such as the fine of 200 HS for killing a sacred goose, which "cannot be thought to have wider significance") and misperceptions. Surely one should not write that the "commonest burial costs in Italy" centred around 20,000 HS without some discussion of the bias in the surviving sources. After all, as Dr Duncan-Jones knows from his own figures, this would amount to something like forty times the cost of feeding a family at the level of minimum subsistence for a year. The question of bias is important in itself, but asking it would also have helped him to get some distance from his figures and ask what they showed about the life or organization of the Roman Empire.

Of course, there are some interesting findings. Dr Duncan-Jones demonstrates very well that the commonly quoted figure for unimproved arable land in the first century of 1,000 HS per *iugerum*, given us by Columella, would have yielded an improbably low rate of return on capital. In this conclusion, I am convinced that Dr Duncan-Jones is right; but his calculations leave a lot to be desired. They are difficult to follow and in terms of economic statistics seriously misinformed.

For example, he charges the master 2,000 HS for the purchase of a slave, amortizes his life over twenty years (why twenty? by standard life-tables it should be significantly longer), and then neglects to charge the master interest foregone; he charges the master "net" production costs for wheat, to feed his slaves at 2 HS per *modius*, but credits the master with the sale of the crop, apparently at the retail(!) price of 4 HS per *modius*. There is no need to labour the point, but one can see the margins of error increasing. He goes on to capitalize the farm buildings and equipment at twice the gross annual revenue, then amortizes them, again without reckoning on interest foregone, over thirty to fifty years, but makes no allowance for farm animals or fodder. All these factors are then reduced to a charge for overheads (sometimes to two decimal places), and the conclusion is finally reached (by substituting average Italian wine production figures for 1909-36 for Columella's) that vineyards gave a return on capital of 7 to 10 per cent, against a common return on other investments of 5 to 6 per cent.

These procedures prompt several comments. The margin of possible, indeed probable, error in the calculation exceeds the significant difference between the two alternative conclusions, that is whether vineyards were more profitable than other forms of available investments. I am not against complicated, hypothetical statistical arguments, but the ground needs to be better chosen.

Secondly, one can well use comparative statistics to show that an ancient figure is improbable; but it is much more difficult to choose a figure from relatively modern sources and impose it on the Roman world. Besides, the size of the wine crop varies notoriously in quantity and quality and price, between regions and years. And, if one is going to compare ancient and modern population figures, it is as well to avoid figures (as from Italy 1951) taken well after the demographic revolution, to say nothing of wholesale emigration to the United States. Thirdly, Columella was obviously unaware of the economic refinements we have been discussing. Given how bad the Roman evidence is, it is surely sufficient to say simply that Columella believed vineyards to be very profitable, but that some of his figures seem improbable or atypical, and that his economic reasoning leaves important items out of account.

Finally, and this is the most serious point of all: surely it is no longer proper to write an economic history, even of the Roman Empire, without a knowledge of basic economics, and a discussion of the factors of production, distribution and consumption.

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In Ford's footsteps

By Nigel Glendinning

ALISTAIR BOYD :
The Companion Guide to Madrid and Central Spain
477pp. Collins. £3.50.

ALBAN ALLEE :
Andalusia
210pp. Nelson. £3.50.

Guide-books are rich confections but Alistair Boyd is a pretty good cook. He knows his Castile thoroughly and cares for it. Imagining his readers at the wheel of a car, he shows them the by-ways as well as the highways and gives as much historical and art-historical information as they could want. There is a short list of classier hotels at the back, and a bar or two in the main body of the text. There are also several useful appendixes: glossaries of Spanish words and architectural terms; a valuable list of local feast-days and festivals; a piece on tipping that probably needs inflating; and some sensible paragraphs on food and drink. Non-Spanish-speaking meat-eaters should, however, be warned that *ternera*, contrary to Mr Boyd's assertion, ought to be veal, not beef—a rare example of the author's giving us cat for hare—and shellfish addicts should surely have been invited to try *percebes*, that delicious mollusc "having five crusty plates and a fleshy foot", as one dictionary unappetizingly puts it.

If Mr Boyd's style and wit are a long way below the exceptionally high level of a Richard Ford, he communicates enthusiasm and comes up with items of interest other guides often pass by. He knows about the magnificent organ in the Colegiata church at Covarrubias, and is familiar with the literary geography of Spain: the poetry of Antonio Machado in Soria and Segovia; Cervantes's house in Valladolid and Lope de Vega's in Madrid; Unamuno's rectoral abode at Salamanca. He has been to the palace at Lerma, which rivalled the Escorial for the richness of its furnishing in the seventeenth century, and he makes room for the town of Nuevo Baztán, built by José de Churriguera for Philip V's economic adviser Goyeneche, when the latter was starting a glass industry near Alcalá.

Mr Boyd also provides useful hints on how to hunt the keys of some out-of-the-way churches, puts in the right references to Peninsular War battles (*de rigueur* in Spanish guide-books since Ford's *Hand-Book* of 1845) and mentions the more recent and painful episodes of the Spanish Civil War. Details about the palaces and the paintings are taken from generally reliable sources, and Mr Boyd knows, rejects, yet sometimes nevertheless includes, the fearful facts that fall on the ears of official tourists, like the 5,500 pieces and the 24,000 screws in a Gothic monstrance from the cathedral treasury at Toledo.

Mr Boyd's tastes and prejudices do not always chime with mine. His dislike of some trends in contemporary art is all too apparent in his comments on the Museum of Abstract Art in Cuenca. He raises an odd ghost of a laugh at the expense of Narciso Tomé's altar in Toledo cathedral (the famous *transparente*), but forgets the central unifying theme of the whole display: the Mass. A passion for full-bodied Baroque sometimes leads Mr Boyd to underestimate the pleasures of plainer forms, like Lorenzo Vázquez's Renaissance façade for the Colegio de Santa Cruz at Valladolid. As for the Clerecía at Salamanca, it seems he would like to spread the decorative exuberances of the early eighteenth-century towers downwards over the rest of the building, built a hundred years earlier. There are also a few errors and omissions. The Catholic Kings' motto unaccountably becomes two separate slogans; the Impressionist painter Beruete is called Berruguete; St John of the Cross's uncorrupt body is reduced to bones (though St Teresa's remains are left intact); and a mysterious "Crucifixion" in the Provincial Museum at Toledo is attributed to Goya yet dated the year after his death.

These and other minor sources of irritation should not put the car-borne tourists off, if they still have cars and can afford petrol. Mr Boyd's guide is a generally good companion. Fewer people would want to go round Andalusia with Alban Allee. *Andalusia* is full of self-indulgent anecdote and reveals more about the author and his values than about the part of Spain he sets out to describe. Andalusia is, for him, a "smiling land", whose people have somehow escaped the perils of modern industrial society. He "almost envies [the cave-dwellers] their simple life", but you notice he remembers to put in an "almost", presumably while wallowing in one of those "luxuriously" hot hotel baths he tells you about. He thinks that Andalusians are "the last to believe in fairy stories and miracles in everyday life". And ignorance feeds his fantasies: a particularly romantic creation mushrooms because he does not know that *media naranja* is the normal Spanish term for a dome or cupola.

Sometimes it appears he is just innocent, as when, for example, he feels it to be "curious how often Irish and Scottish names crop up in the later history of Spain". Equally curious, of course, that one who seems not to have heard of the exodus of talented Irish and Scottish Catholics should call the Black Legend of Spain "Protestant". It may be thought, however, that one who harps on crimes committed by those he calls "the Reds" in the Spanish Civil War, and fails to assign responsibility to the other side for the death of Lorca, is not so innocent himself.

Having lost hope of a settlement of the UDI problem Mike Saunders sold his house in Salisbury, Rhodesia, and bought the yacht *Walkabout* which was lying in Mozambique. With his wife and four young children he fitted the yacht out and sailed it to England via the Cape of Good Hope. His book *The Walkabouts* (285pp. Gollancz. £3.20) is a well-written and entertaining account of the way in which the family adapted to their cramped surroundings and to the new experiences both at sea and in foreign ports.

Prospect from Olympus

By J. M. Cook

RAYMOND V. SCHODER, SJ :
Ancient Greece from the Air
256pp including 140 illustrations. Thames and Hudson. £4.95 (paperback, £2.95).

"Readers of this book participate in a high privilege—seeing Greece as the ancient gods did on their way down from Olympus." Those who have not been put off by these opening words will be heartened by what follows. For this was no research-council project or television stunt, meticulously costed down to the last case of Scotch, but a do-it-yourself job to bring the ancient sites before our eyes in a new perspective. *Ancient Greece from the Air* is dedicated to the Greek Air Force officers and pilots who provided the conveyance and is inevitably confined within the national boundaries of present-day Greece, so that Ionia and the Greek West are excluded. But, on the other hand, Raymond V. Schoder has photographed the medieval sites too, so we can hope for a companion volume in due course.

The photographs were taken mainly in the summers of 1967 and 1968, generally from about 1000ft up, with a 35mm camera held in the hand and pointed out of the open doorway of an antique DC3. The excellence of the results is evidence of great mental and physical agility in selecting approach angles, judging exposures, and making rapid lens changes to suit the conditions over a site; but it must also have involved careful study and preparation before the flights. There are some photographs that even the most intrepid pilot would hardly have consented to: at Delphi, at least, two must have been taken from halfway up the cliff.

The intention was to show the ancient remains as they have survived or been disclosed in excavations, not to reveal what is below ground; and the archaeologist whose concern is with crop-marks and centuriation will find little to bite on here. Blue sky is normally lacking in these photographs; and, since the flights were made in summer, the dominant colour is a parched brown that reminds us of Lear or Grecian Williams. Occasionally, the terrain has not been brought out effectively, as with Sparta and Gournia, or Messene where Mt Ithome is essential to the layout; and of course what we have is a selection, though a very generous one.

But the great majority of these colour photographs do heighten our perception of the siting and potentialities of the places concerned. Some bring sites to life for the first time, as at Ayia Triada and Aulis, where the visitor can get no impression of the physical environment on the ground; and there is great interest in those that show sites which have only recently come into the news, like Cenchreae and Halieis with their remains in the sea as well as on land, or Samothrace, Keos, and Zakro. Some of the oblique landsca[pe] pictures, as of ... Euripus with the ... Aulis, the shad... pus, and Ithaca ... through the after...

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Fast boats from China

By Basil Greenhill

GEORGE F. CAMPBELL :
China Tea Clippers
156pp including 53 illustrations. Adlard Coles. £5.50.

COLIN MUNRO :
Sailing Ships
223pp. Pelham. £4.75.

Each new book on the China tea clippers adds to the widely held misconception that these vessels represented a very important and typical section of the nineteenth-century merchant shipping industry. They were in fact neither. Fast sailing ships, clippers, were not typical. Speed was a requirement limited to a small part of the British merchant shipping industry. The clippers have received an undue amount of attention from maritime writers on both sides of the Atlantic, so that it is now necessary to explain not only that the clippers were a small minority among square-rigged sailing ships in the nineteenth century, but that the terms "clipper" and "square-rigged ship" were not synonymous, as some modern writers appear to think.

The great mass of merchant sailing ships were by no means clippers, because the demand for speed was very limited. For a number of reasons, of which the happy saving of the Cutty Sark by Captain Dowman in the 1920s was in the long run one of the most important, the China tea clippers have acquired glamour and widespread interest, much of it posthumous. In fact the sailing ship went on developing in a number of quite different directions for a generation after the end of the China tea trade and gained its greatest efficiency on both sides of the Atlantic with vessels of different kinds quite unlike the tea clippers.

Though David MacGregor, the leading historian of the development of merchant sailing-ship hull form in this country, has made these important facts abundantly clear, few other of the writers of the numerous books on tea clippers have done so, and *China Tea Clippers*, though a serious account of the background, sailing, operation and the detail of the structure of these vessels, will not detract from the image which has been created. The treatment of the subject, with the numerous drawings, is reminiscent of the late Harold Underhill's admirable work on ships' rigging. Here the technique is extended to cover details of ... fittings. The appro... whole, fresh, though ... information which i... able elsewhere. The ... New York City, seeki... at least to perpetuate ... the fast sailing vessels ... can invention, althoug... as far as this country ... has been thoroughly ... Mr MacGregor in Fast ... No sources are ack... surprisingly in a boo... eral quality, there is ...

Sailing Ships is a wo... as a simple guide to ... tion for readers of sea... tradition of books of ... nition, illustrated wi... Provided the book is ... more than that it will ... pose well enough, and ... unfair to criticize it ... tion to maritime histo... not intended to be. I... no great aid to ship ... the uninitiated to the ... rigged merchant ship ... double topsails and ... 1870 with single top... course, the general ... double topsails in the ... of the easy beginner's ... first dating of photo... sailing ships. There ... of textual oddities be...

North with Franklin

By Alfred Stephenson

ROBERT HOOD :
To The Arctic by Canoe, 1819-1821
Edited by C. Stuart Houston
215pp. McGill-Queen's University. $17.50.

To The Arctic by Canoe, 1819-1821 commemorates the work of an explorer who is little known but whose achievements in a very short life were quite remarkable. Midshipman Hood was a member of Franklin's overland journey to the Arctic Ocean, 1819-21, and the subsequent successes of his leader and companions, Lieutenant Franklin, Dr John Richardson and Midshipman Back—all of whom were later knighted for their work in the Canadian Arctic—have tended to overshadow Hood's thorough and well-recorded personal efforts. These were concerned with navigation, mapping, scientific observations—auroral and magnetic—and his records in painting of the human and animal life.

The editor, C. Stuart Houston, professor of radiology at the University of Saskatchewan, describes in his introduction the extent of geographical knowledge of the Canadian Arctic at that time and the contemporary efforts to enlarge it. Hood's "Narrative of the Proceedings of an Expedition on Discovery in North America", although in diary form, was mostly written in winter quarters and covers the journey from England to Fort Churchill in the Hudson's Bay and thence via Lake Athabasca, the Slave River and Slave Lake to Fort Enterprise where the expedition wintered in 1819-20. Hood's formal account finishes on his arrival at Enterprise, and the editor has written a chapter covering the amazing summer (1820) journey down the Coppermine River to its mouth, the eastern coastal traverse to Point Turnagain, and the appalling return journey to Enterprise on which Hood died.

The other main section of the book includes twenty-four plates of Hood's paintings in colour and black-and-white, with a detailed commentary on each plate including Dr Richardson's notes on the fauna illustrated. The subjects in[c]lude topographical ... scenes, native portraits ... and birds of the Bush ... lands.

Hood has a good ... language and, although ... times, he records ... descriptions of the ... which the expedition ... arduously—canoeing, ... rapids, portaging, ... swamps while pester... toes, and all the time ... observing flora and ... mining astronomical ... when encamped ma... ments for computing ... the aurora—albeit by ... method.

There are excellent ... ative editorial, com... wide margins, including ... on the accuracy of ... statements, which ... fair bias of some ... naive remarks. One ... sion is the lack of ... details about himself ... companions and their ... with each other. M... made of how, or even ... his paintings. Never... a welcome addition ... veller's library.

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Cultic fringe

Bryan Wilson

WARD A. TIRYAKIAN (Editor) :
he Margin of the Visible ology, the Esoteric, and the ult
p. Chichester: Wiley. £5.30.

ollection of essays that provided c sociological information about, an analysis of, contemporary lt movements — witchcraft, ology, tarot, freemasonry, theo- y, and Rosicrucianism—would a most welcome addition to the ature of the sociology of reli- n. *On the Margin of the Visible*, ough it includes (rather guously) the word "sociology" s subtitle, can make little claim such a work. It merely brings ther a set of curiously ill- ed pieces, reprinted from a ty of other sources.

he essays are divided into three ps: in the first are mixed, in iscernible order, and with only most perfunctory introduction, es from Paracelsus, Francis n, Peter Ouspensky, Rudolf er, and W. B. Yeats, among s, and in their midst are two logical essays. Thus, Georg el's well-known, if somewhat rous, piece on secret societies dwiched between an even more erous extract from Madame tsky and an anonymous nine- th-century account of the initia- of a recruit to the Carbonari of hern Italy (which is in turn fol- d by a description of a free- nic ceremony). We learn very about any one movement, nor he connexions between various ches of the occult made at all

ne among the essays in the part of the book—and a model hat might have been done if rd Tiryakian had commissioned original studies—is the per- e discussion of freemasonry s the Creoles of Sierra Leone ner Cohen, which is a classical pological analysis of the role ocial movement in a particular structure.

second section contains devoted to medieval witch- the control of witches in the ssance, and, in an extract K. T. Erikson's *Wayward ths*, the celebrated witches of . Although these items have all appeared before, their seriousness and authenticity make them good choices for an anthology of this kind. Is it their quality as scholarship or simply their historical subject-matter which makes them appear so much more substantial than the two sociological offerings, by Marcello Truzzi and Edward J. Moody, which complete this section? Both write relatively unreflective descriptions of contemporary Satanism — inevitably in San Francisco. They are, incidentally, only two of several sociologists and graduate students who have "studied" the Satanic Church of Anton LeVey — a cult which has made the sociology of religion suddenly popular with people who previously despised it.

The final, and most distinctively sociological, section of the book advances in a number of essays—by Professor Tiryakian himself, and by Andrew Greeley most conspicuously—the rather implausible thesis that the contemporary fashionability of the occult, especially, it is alleged, among the young, represents a significant rebuttal of the thesis that contemporary society is being secularized. This contention emerges primarily from the somewhat naive dependence, particularly of Mr Greeley, on opinion polls and questionnaire techniques. The flourishing sales of occult literature (in which this book is intended to share) may say more about purely private demands for romance and titillation than about any significant changes in the structure of society. Occult practices may appeal "because they are seemingly dramatic opposites of empirical practices of science and of the depersonalization of the industrial order", but this should not lead us to regard interest in the occult as more than marginal and parasitic: one of the playthings of the leisured young.

The sociological comment contained in the last hundred pages comes too late and is too piecemeal and too partial to redeem the book as a whole. Claude Fischler's admirable examination of the success of the extraordinary French astrologer, Madame Soleil, becomes, in this context, just another item in a miscellany. There is, however, one nice touch. The final essay is written from the perspective of ethnomethodology—itself the esoteric, near-occult, and often bizarre variant of conventional sociology. Its own mixture of banality and opacity gives it some affinity with the cults discussed in these pages.

Sleeping-bag societies

By Adam Curle

FRANK MUSGROVE :
Ecstasy and Holiness
Counter Culture and the Open Society
236pp. Methuen. £3.95 (paperback, £1.90).

ANDREW RIGBY :
Communes in Britain
157pp. Routledge and Kegan Paul. £3.50 (paperback, £1.50).

COLIN BELL and HOWARD NEWBY (Editors) :
The Sociology of Community
A Selection of Readings
355pp. Cass. £6.50.

Frank Musgrove and Andrew Rigby have written excellent books which both diverge and overlap in an interesting fashion. I had expected that they would be complementary—that Professor Musgrove would define the counter-culture and Dr Rigby describe its commune manifestations. But not so. Most of Dr Rigby's communes are not composed of counter-culture members (at least as Professor Musgrove defines them).

The counter-culture member, according to Professor Musgrove, is a Dionysian, "a lyric poet and musician. He is drunk. He does not shape and subjugate nature, but is in harmony with it." His complementary opposite is the Apollonian:

> Judicious (and judicial), calm, natural, circumspect, guarded and restrained. He makes laws and obeys them. He is an individualist with a strong sense of boundaries and separateness—he is never "beside himself". All periods of great prosperity are engineered by Apollonian discipline and technical combined with organizational skills, and these periods are almost always accompanied by a surge of the Dionysian spirit.

Professor Musgrove's historical speculations on this point are interesting but rather unsatisfying—a fairly short book describing a contemporary phenomenon can hardly spare a third of its pages to historicity: how can we possibly, or plausibly, compare neolithic with post-industrial society? Nevertheless, so far as our own period is concerned it would seem that his contention is correct:

> Counter-cultures arise with steep population growth and intensive migration associated with great economic transformations. In these circumstances traditional social bonds are disrupted and old statuses brought into question. The counter-culture is hungry for rootedness and community, but lives a life of improvisation in loose, shifting social activities. The counter-culture is not alienated, but anomic.

Professor Musgrove's analysis of the counter-culture in north-west England, by far the most satisfying part of the book, tests (and in general validates) hypotheses concerning the "apparently disparate elements of the counter-culture". These are: a lack of interest in or deference to power; a rejection of boundaries, especially as symbolized by labelling; a belief in authenticity and sincerity coupled with the "non-manipulative, non-possessive use of sex"; naturalism; open and free communication, obscenity in language and vividness in dress, open affectionateness in manner; deep concern for art, music, mysticism and ecstasy coupled with a suspicion of science; profound interest in the quality of caring and expressive human relationships; belief in community and sharing which leads some (but not many of the sample) to establish communes in which community is established without power, and the boundaries of nuclear families demolished; a rejection of the work ethic, the prizing of leisure and scorn for possessions—"the only essential possession is a sleeping bag".

Statistical analysis of the sample, which is in general less interesting (perhaps naturally) than the fascinating vignettes and conversations recorded, reveals one interesting fact: the cut-off point for counter-culture attitudes is around the age of thirty-six (ie, people born, in this case, after about 1932). But I know many exceptions, including some who have been converted to them in relatively late middle age.

Why the title *Ecstasy and Holiness*? The first noun recurs constantly throughout the book, and its significance is summed up as follows: "the counter-culture rejects human triviality for ecstasy"; "*ek-stasis* is the privilege and problem of the outsider, who stands outside the normal routines of living, taken-for-granted values, the conditioned reflex, the programmed response, received opinion, the hard edge of definition. Ecstasy is irrelevance: it composes sonnets in prison cells and combs its hair before Thermopylae." But why holiness? The word does not occur once in the index, and I cannot find it discussed in the text. It may reflect a profound conviction of the author: Rudolf Otto would have approved.

Communes in Britain is more straightforward and prosaic. It should be stressed, however, that it is little more, in a sense, than a case-study addendum to Dr Rigby's excellent analysis of the commune movement in *Alternative Realities*. Some years ago, when he was collecting material for that book, he told me that all the communes he had visited were based on what might be considered to be spiritual values. If this were so, then there might indeed be a coincidence between the holiness and ecstasy of Professor Musgrove's counter-culture and Dr Rigby's communes. But it hasn't quite worked out like that. Dr Rigby has devised a typology of communes which he describes as self-actualizing, mutually supportive, practical, therapeutic, and religious. There is, of course, a measure of overlap. The self-actualizers and the activists both feel they are contributing to a new social order (the first largely through self-development: the latter through radical activity); most practise mutual support.

In this book Dr Rigby describes an activist commune; a self-actualizing one ("we dig living together, and it's as simple as that"); a Christian therapeutic community, or rather extended family; a practical commune ("a way of having your semi and your jam as well"); and Findhorn, an almost authoritarian community founded on a mystical belief system. The relationship between members of these communes and the counter-culture is not close. The activists are tough radicals who do "not concern themselves with meeting together to develop more open and honest relations with each other". The Christian therapeutic group is a sort of embryonic Toynbee Hall, but its Christianity (rejected by many of Professor Musgrove's counter-culture types) led one member to say:

> "The aim . . . is nothing short of revolution. Not a violent revolution which by its very nature makes no difference; but a basic change in human consciousness. We wish to help produce a society in which people really know that they are members, one of another, and must therefore be vitally concerned about the welfare of every human being."

The practical commune constitutes primarily a convenient arrangement for relatively affluent people to live together in pleasant circumstances. Findhorn is one of a long line of religious communities which, while often conservative and "straight", have had greater survival value than most others—Amish and the Hutterites have lasted because they so firmly did *not* espouse the counter-culture. Only the members of the self-actualizing commune (and perhaps a few of the Christian commune), whose members aimed to create "that environment where all that is possible can be possible . . . to become self-sufficient; a happy and beautiful place to live; to be artistic and have a valuable artistic output and help others to see the light", would be recognized by Professor Musgrove as members of the genuine counter-culture.

Professor Musgrove has written an imaginative, stimulating and important work to follow his *Youth and the Social Order* of a decade ago; the ideas—philosophical, historical, sociological—fly off like sparks from a pine log in tantalizing superfluity and suggestiveness: there is plenty of material here for further, more conclusive studies. The differences between his book and Dr Rigby's are more gratifying than the overlaps. Between them they show that mankind is seeking many ways, social as well as cultural, of responding to the bizarre exigencies of the present. May we all succeed in so doing: these analyses should help us.

It is somewhat of a let-down to come to the *Sociology of Community*, a book of readings, good though many of them are and hallowed by long and famed familiarity (e g, Tönnies, Arensberg and Kimball, Lloyd Warner). There is a useful foreword by Norbert Elias, and a constructive introduction by the editors, defining approaches to the study of community. But, although one will wish to refer to particular chapters and be glad to have them out of journals and into hard-covers, the total effect is a little drab. By contrast with the other two books we are presented, if I dare say so, with sociology rather than life.

he classroom of life

arah Curtis

EL CHANAN and LINDA RIST :
School is For
Methuen. £1.30 (paper- 65p).

School is For rejects both the le of the Ivan Illich de- lers' movement and the re- ary philosophy associated he Black Papers on education. he obvious to outsiders that le way exists between these extremes of educational , but it is not often that those perience of teaching spell sitive proposals for reform from the situation as it n schools today.

uthors agree that traditional g fails to equip most of the population with the capacity lexibility to master modern They believe that an to truancy, violence and illi- will be found if schools can relate to the culture of their though, by asking schools to to this culture they are not them to accept it. What they is that schools should use sources of the outside world an interaction between the of education traditionally school and the informal n which children acquire in ily lives. They state un- ally that a return to volun- hooling, as is advocated by the deschoolers, would only the number of choices the working-class child.

on the one hand, they established names like R. S. Peters for seeing education as "a sort of ethereal senior common room" into which only the initiated can enter. But Basil Bernstein is also taken to task, if not directly: his argument that there are "restricted" and "elaborated" codes of communication used by different social classes can become a justification for the failure of the working-class child in school. There is still not enough evidence about what combination of reforms would allow all pupils at school to achieve their potential, but the authors argue convincingly that education should be a continuous process with the school as a local community centre.

The prisoner of gender

By Ian Young

RICHARD GREEN :
Sexual Identity Conflict in Children and Adults
327pp. Duckworth. £6.50

Richard Green's book *Sexual Identity Conflict in Children and Adults* is a dutiful review of the theories to date on the subject of transsexualism, but its fascination lies in some interviews from the University of California at Los Angeles Gender Clinic, not only with transsexuals themselves but also with their parents and sexual partners. For the general reader, to whom this book is directed, transsexualism is still an exotic condition. But what is striking in these interviews is their monotony, the persistence of a single refrain: "I am a woman (man) in a man's (woman's) body." Transsexuals have little else to say.

If their speech suffers from a lack of substance, the strength of their drive towards surgery is overwhelming. They will accept no compromise in the correction of their basic premise. Surgery was longed for before any genital activity and it remains essentially independent of it. Women in men's bodies want vaginas they are prepared never to use. Men in women's bodies need total hysterectomies, to remove organs which others cannot see and which they themselves cannot feel—but which they know to be there. There is a dazzling array of operations, and the patients are fascinated by the latest techniques. Testicles of silicone, a penis lifted off the belly wall, a smoother Adam's apple. . . . No organ in the body is safe. Ideally, surgery would correct every chromosome and extirpate every trace of the alien sex.

For transsexuals are born into a gender prison. "God created man and woman", says a patient, "and he created them for each other." The belief in God's two complementary genders should not surprise. Transsexuals are pillars of the two-gender system, clinging to its handbags and hats, looking back longingly at the way gentlemen used to behave towards ladies. They hate to shock. Indeed, they are desperate conformists.

Fortunately, their estimate of God's creation is far too conservative. There are not two, but a myriad of genders. There are men for whom male transsexuals are more feminine than women. There are women who only respond to masculinity in other women, opening to a dildo the vagina they had always closed to a penis. It is even possible for transsexuals to surprise themselves, like the man in the female body who discovers after surgery that he has become homosexual. The variations are infinite.

It is a shame that such plasticity brings no tranquillity for transsexuals as it is. It only blurs the boundaries and upsets the two-gender system. Transsexuals are gender fundamentalists who would hold us back to the story of Adam and Eve. If we are to release them, we must press on ahead like Mr Green, describing and classifying the multitude of forms.

Songs from the grasslands

By Gerald Moore

OKOT P'BITEK:

The Horn of my Love

160pp. Heinemann Educational. 75p.

In his preface to *The Horn of my Love*, a collection of Acoli traditional songs, Okot p'Bitek argues the case for African poetry as poetry, as an art to be enjoyed, rather than as ethnographic material to be eviscerated. The latter approach has too often predominated, even among those scholars who have actually troubled to make collections. This book, with Ulli Beier's valuable anthologies, can help to build up the stock of African poetry for enjoyment.

The Acoli (pronounced "Acholi") are a grassland people of the Uganda-Sudan borders whose songs and ceremonial dances are still remarkably alive. Not preserved, with all that this word implies of mustiness and artificiality, but continually changing; continually acquiring new words, new tunes, and in the case of the dances, new steps or instruments. Okot p'Bitek himself describes the many changes of style and title undergone by the Acoli *Orak* (Love Dance) over the past seventy years. Dances do not change in this way unless they are still in the mainstream of the people's cultural experience.

Perhaps the Acoli were relatively lucky in this respect. Their music and poetry were not court products, played by a corps of professional artists. They were the common stock of the whole population, diffused by the communal dances and ceremonies into the knowledge and practice of every member of the group. A young man or girl unable to perform adequately on such occasions could not escape ridicule. There was no question of being "in the audience" when great ceremonial dances like the *Otole* (war dance), *Bwola* (victory dance) or *Guru Lyel* (funeral dance) were performed.

This total cultural involvement lasted until quite recent times. The main occupations for men who left Acoliland were soldiering or policing, both easily assimilated into the traditional concept of the warrior. Indeed, army terms, drilling moves and whistles were often incorporated into the constantly changing dances, which is another example of the response of these popular arts to the changing experience of the people. Add to this the relative inaccessibility of the area, far from the major towns, with few roads and no railway until the 1960s, and with a colonial interlude which really lasted only some forty years. All these factors worked in favour of continued vitality within the traditional arts of the Acoli, and they were assisted by the recent efforts of a small group of educated young men, such as Okot p'Bitek himself, who studied and mastered these arts in order to introduce them in the schools. Thus the schools became the new sphere for acquainting the young with the cultural achievements of their people, instead of the sphere for their estrangement and reorientation towards foreign cultures.

The expressive range of Acoli song is remarkable, extending from the fiercest of war chants to the tenderest of love lyrics or funeral laments. There is no more stirring sight than that of hundreds of men and women, ostrich plumes waving in the sunlight, singing and stamping in unison, so the ground seems literally to shake and the dust rises ever higher. But many of these songs are also sung on small and comparatively private occasions, to the accompaniment of a solo *nanga* (boat-zither) or *adungu* (jaw-harp) played by the singer. Thus the same song may be heard in the moonlit arena of the Love Dance, sung by hundreds of young people to the electric beat of calabashes and the stamp of anklets, or floating in the still night air from the top of an anthill, where a girl is crying the praises of her lover:

When the chief of youths enters
the arena
He is like a waterbuck breaking
the circle of hunters.

This variety in the modes of presentation is matched by the variety of imagery to be found within even a single genre. In his interesting chapter, "Themes in Acoli Dirges", Okot p'Bitek identifies no fewer than six more or less distinct groups of imagery, all of which might be heard sung in the course of a single night-long *Guru Lyel*. This event might open with an advancing group of warriors entering the arena and fighting the "mock fight" with Death to the accompaniment of words like these:

If I could reach the homestead of
Death's mother,
I would make a long grass torch;
If I could reach the homestead of
Death's mother,
I would destroy everything, utterly,
utterly,
Like the fire that rages at Layima.

Yet this cry of anger and aggression may be interrupted by a new chorus, sung perhaps by some of the women mourners, whose words re-evoke the actual agony of a death suffered many months before (since the *Guru Lyel* is performed only in the dry season and only after elaborate preparations):

Death burned the body of the
young woman
Like fire,
She cried with pain in her chest,
Beloved of my mother, Oh!
Death burned your body,
At last, today, it has taken you.

Among the most interesting, though not among the most moving, of these dirges are those in which the dead person is actually attacked, for having in some way disgraced the clan. There is a bitterness in these satirical songs which is conventionally shocking. But they are probably best understood as having the same basic virtue as the others: they articulate the spite and resentment within the group, just as the others articulate its grief, and thus play something of the same purgative role. Every feeling aroused by this particular death is thus given open but ritualized expression, and the solidarity of the surviving group is actually renewed by this very expressiveness.

Another valuable chapter is devoted to the patterns of relationship between the chiefdom songs (*Bwola*) and certain historical events in the story of each chiefdom. These are not the explicit historical narratives which are found among many African peoples. The references are cryptic and vivid, but they cannot be fully understood without some independent historical instruction. Their very presence within these ceremonial songs, however, serves to keep alive some of the group emotion associated with these, often ancient, events.

There are useful descriptive notes introducing each group of songs but, owing to some vagary of composition, these notes are all placed together, instead of each being set separately before the particular group to which it refers. There is also an occasional visual irritation, where a very short poem, rightly given a page to itself, is set tightly at the very top, crowding the title and leaving an ugly expanse of blank paper beneath it. The book would also benefit from a bibliography, though there are some bibliographical references scattered in the text.

Above all, however, it is a book of poetry to be handled and enjoyed, rather than a ponderous headstone placed on the living body of a popular art. It can be read with equal enjoyment, in these facing texts, by Acolis relishing the felicities of the original languages and by English readers relishing the muscularity of Okot p'Bitek's translations. Those familiar with his own poetry, especially *The Song of Lawino*, will recognize here the indigenous poetic tradition in which that fine work is embedded. The bitterness of Lawino's sense of betrayal is not a personal but a cultural bitterness. And it takes on additional depth and meaning for those who understand, from these songs, why a husband who cannot show his body in the dance arena is an insult to his whole clan, not just to his deserted wife.

These songs must also deliver a fatal blow to those who contend that romantic love is an alien importation, unknown in traditional African cultures. The great love-duets sung by Goya and his wife, in which they jointly ridicule "the rough-skinned man" once destined to be her husband, attack the avarice of her father, and proclaim their intention of running off together without the payment of bridewealth, expose the hollowness of pronouncements based on anthropological norms. And it would be hard to imagine a more romantic lyric than that of this deserted lover, as he watches the hot pathway all day long:

She has taken the path Nimule:
Tomorrow she will return.
As she walked away her buttocks
danced.
Bring Alyeka, let me see her!
My eyes are fixed on the path,
My eyes on the path . . .

Pacific partnership

By Philip Snow

G. K. ROTH:

Fijian Way of Life

Second Edition, with a new introduction by G. B. Milner

176pp. Melbourne: Oxford University Press. £4.90.

How sincere, sensitive, sympathetic were the British Empire's administrators? The answer varies with the territory, the manner of its acquisition, its people's way of life. The Fijian chiefs offered their antipodean islands to Queen Victoria a century ago. The British administrators, in maintaining the chiefs' power and working alongside them, provided arguably the best practical example of Indirect Rule to be found. From the beginning Fijian courts were presided over by a European provincial commissioner with a Fijian magisterial colleague; local affairs were decided by of councils at district, province and colony-wide levels in liaison with British administrators. It was an outstanding success.

Kingsley Roth's major work on Fijians, the first general study since Sir Basil Thomson's in 1908, was published in 1953. Thomson's study was substantial, if diffuse. Roth's *Fijian Way of Life*, in compact, sparse form, achieved comprehensiveness and a good deal more, providing percipient observations that Roth had recorded from 1929. Roth was ultra-conscientious, the acme of accuracy, just as he was exhaustively diligent in his administrative efforts to maintain Fijian custom. As head of the Fijian Department (the last distinguished one) and an admirable successor to Ratu Sir Lala Sukuna, whose principles he followed, he was a crucial, punctilious influence steadying Fijian reactions to winds of change, understanding their deepest feelings, which were not what a coterie of transient "experts" without his experience later reported them to be.

G. B. Milner's introduction to this second edition brings Roth's work up to date, shows that Fijian administration has not fossilized, and disposes of those who tried to disturb what had set the high standards for years—Fiji's traditional leadership in its communal form of society, and the quality and nature of the British-Fijian administrative partnership that has provided both a model of co-existence and encouragement for the Fijian leaders who took over Independence in 1970. The success of administrators like Roth was manifest after independence in Fiji's concern to keep closely connected with Britain: indeed Fiji elected to become a Dominion, only the second since New Zealand early in the twentieth century. It must be unique among independent countries in celebrating this October 100 years of association with its colonial rulers.

The British-Fijian relationship made the Fijian way of life seem to Europeans close to ideal, and one to which any change should be offered with caution and modesty. Fijian trust reposed in the delicacy with which British administration selected for them movements towards real as opposed to artificial progress.

Professor Milner's introduction is the rejoinder to the few recent detractors of those who shaped the administration in 1874 in a form still basically unchanged.

Books in brief

Education

LAUWERYS, JOSEPH, and TAYLOR, GRAHAM (Editors). *Education at Home and Abroad.* 129pp. Routledge and Kegan Paul. £1.80.

This book is based on a series of BBC radio programmes comparing British policies and attitudes about education with those in other parts of the world. Contributors include Barbara Furneaux on pre-school education, A. D. C. Peterson on the structure of secondary education and Edmund King on scientific and technological trends. The approach is not intended to be normative but most people after reading this book will wonder about the possible consequences of different ways of treating certain areas of education. For instance, Britain is at the bottom of the league for state provision of nursery education, with only a 3 per cent attendance of the two-to-four age group, while at the other end of the ladder, despite our elaborate system of university selection and qualifying examinations, we still have a university drop-out rate of 14 per cent.

Entertainment

MANDER, RAYMOND, and MITCHENSON, JOE. *Pantomime.* 56pp and 249 illustrations. Peter Davies. £5.

Pantomime has had a long and profuse life in the English theatre and Raymond Mander and Joe Mitchenson have done well to convey so much of it in their book. The historical introduction is based on sound knowledge of the literature and some 250 illustrations give a clear idea of the ways in which the form developed in terms both of spectacle and of the many players who have appeared in it, from John Rich to Danny La Rue.

SMITH, JAMES L. *Melodrama.* 96pp. Methuen. £1.20. (Paperback, 55p.)

James L. Smith's very knowledgeable study of melodrama is a worthy addition to "The Critical Idiom" series. He tackles seriously a kind of drama which has so often been guyed by writers and theatre people alike, boldly relating it to the classics and the moderns as he charts the history and analyses the nature of melodrama. His clear, terse and scholarly treatment makes a genuine and cogent revaluation of the subject.

Local History

DAY, JAMES WENTWORTH. *Rum Owd Boys.* 191pp. Suffolk. East Anglian Magazine. £4.50.

For almost half a century James Wentworth Day has been writing attractively and sometimes imaginatively about the countryside and country characters, and particularly those of the Fens and the Essex marshes. *Rum Owd Boys* is an apt enough description for many of those whose way of life belonged to a vanishing environment, about which the author is nostalgic.

Philately

Stanley Gibbons: Overseas 3 Foreign Stamps Catalogue K-O. 618pp. Stanley Gibbons. £3.75.

Stanley Gibbons: Europe 3 Foreign Stamp Catalogue Q-Z. 628pp. Stanley Gibbons. £3.50.

The Overseas 3 volume brings up to date the pricing in the old Overseas single-volume catalogue of 1969 (dated 1970) for all non-European and non-British Commonwealth countries from the Khmer Republic (formerly Cambodia) to Oman on the Persian Gulf. Particular attention has been given to Korea in all its aspects—the former Kingdom and the present Northern and Southern republics. Other revisions include Mexico and Nicaragua. There has been less need for revising the Europe 3 volume which completes the second edition of the three-volume Europe catalogue. Revision has been careful throughout and detailed for many issues of Russia. The buoyant market has received due acknowledgement in the many price advances for the more popular issues covered by this volume.

Transport

REED, BRIAN. *Diesel-Hydraulic Locomotives of the Western Region.* 112pp. Newton Abbot: David and Charles. £3.95.

The former Great Western Railway was a law unto itself in all matters and the coming of state ownership and the changing ... Western Region ... was quite inside ... proud and independ... ally, while other re... for diesel-electric ... Western plumped f... lies, though not, ... of cussedness; ... be advanced to ... The "Battle of the ... became a guerrilla ... by Brian Reed in a ... graphic and techn... technical that the ... cannot get a vivid ... picture of muddle ...

Travel and Topo...

MORAES, FRANK and ... (Editors). *India* ... places. André Deutsch ...

Designed to act as ... for intelligent trav... this book consists of ... essays on history, ... cinema, wild life, ... like. John Kenneth G... his name and fame ... American Ambassador ... a six-page introduction ... illustrate his theory ... not a country but a ... which, between ... boundaries, are many ... Scott writes well on ... Ali Baig delightfully ... costume, Peter Jack... tively on birds; ... assume too much kn... part of the prospe... who may, however, ... totally on one point ... colours of Indian land... ments, clothes and ... ing like the garish ... this otherwise handsome ... book which was pro... kong.

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This attempt to pack ... mation about sea sur... sible into a small ... many good features ... charts giving data ... shipping lanes, ... and density of marine ... good though necessar... small scale. The ... great deal of practical ... ranging from how ... thermic patients to ... nique for killing ... index does not always ... find it.

SAVILLE, GORDON and ... *King of Kiriwina* ... Cooper. £3.25.

Given that there is ... through the whole ... 11,000 miles away and ... past in time, this is ... mixture of adventure ... logy. It is a modest, ... count of the position ... white man found him... result of the chaos that ... bewilderingly rapid ... invasion of the Pacific ... caught by surprise, ... Saville, an Englishman ... Australian Forces. ... the Trobriands Group ... Guinea without an idea ... he had to do or how ... virtually surrounded ... he was to stay there, ... pean, as patrol officer, ... police chief and ... tional doctor and ... When the Americans ... an airstrip as part ... for turning back the ... way of life on the ... ended. Mr Saville's account ... a group little heard of ... nowski made his ... of custom there in the ... War. His resourcefulness ... lity and camaraderie ... islanders illuminate ...

War Studies

HAMPSHIRE, A. CECIL ... *Service.* 256pp. William ... £3.75.

A. Cecil Hampshire has ... small naval operations ... World War as the subject ... book; three of them ... known and the fourth ... This was the attempt ... 1940 the Q-ship anti-sub... of the First World War, ... try to sink U-boats ... gunned ships disguised ... merchantmen. It was ... failure in the First World ... an even more expensive ... The other three are ... sagas of endurance and ... ticularly that of the ... Marines operating in ... Force Viper, and ... Hampshire has little ... bute to any of them, ... serve to keep the ... alive.

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TUTOR LIBRARIAN

LECTURER GRADE II

...LICATIONS are invited for ... of TUTOR LIBRARIAN to ... on the 1st April or the ... at this new College ... to open in September, ... new premises now being ... Langley near Slough.

Tutor Librarian will have ... responsibility for the well ... Resources Centre which ... a large library, reading ... audio visual aids room and ... graphic service. It is ... that the successful applicant ... be a well qualified ... and it would be an advantage ... to have had experience in ... Applicants should be ... in developing the ... unit as a complete service ... College and the post offers ... opportunity for someone ... his/her own area of work.

...ire have a scheme for provi... financial assistance towards ... and legal costs.

... scale: Lecturer Grade II, ... under review but, subject to ... ation, it is expected to be ... to £1,476 plus threshold ... and London fringe allow...

...r information and application ... can be obtained from the ... Langley College of Further ... c/o Education Offices, 48 ... Slough SL1 1EN (Telephone ... 33300) to whom they ... returned by 27th February.

...MMONWEALTH INSTITUTE

...RARY & RESOURCE CENTRE

...BRARY ASSISTANT

... for work in an interesting library open to the public. Wide variety of work ... printed and audio-visual ... Some Saturday duties but ... ings. Non-contributory ... scheme. Suitable for pre... school entrant to the profes... salary is age related with ... starting pay at age 22.

... living allowance of £4.40 ... also payable. Write or ... application form and further details to The Establishment ... Commonwealth Institute, ... High Street, London W8 ... 3252, quoting reference ... Closing date for application two weeks after publication ... notice.

...Y'S INN LIBRARY

... Square, Gray's Inn ... WC1R 5EU ... (01-242 8592)

... TYPIST required ... over 55. Duties also include ... and Filing Correspondence ... Lists, etc. and some ... library. Hours 9.30 to ... Monday to Friday. Free ... good holidays. Salary ... per annum. ... to the Librarian.

... ASSISTANT required for ... medical biological research ... Previous experience desir... ... Education to at least "O" ... standard essential and ... of biology an advan... Age under 25. Salary ... according to qualifications. Appli... should be sent to the ... Administrative Secretary, Paediatric Research Unit, Guy's Hospital Medical School, London SE1 9RT, as soon as ...

...OF WIGHT COLLEGE ... ARTS AND TECHNOLOGY

...TUTOR LIBRARIAN

... charge of the College Library ... associated services. ... Candidates should be graduates ... appropriate Library Association qualifications. Previous experience in College or Public libraries is ... A teaching qualification ... experience are desir...

... will be in accordance with ... F.E. Scales for Lecturer ... viz. between £1,860 and ... per annum. Starting point ... depend on qualifications, provi... experience, etc.

... particulars and forms of ... from The Registrar, Isle ... College of Arts and Technology, Hunnyhill, Newport, I.W. ... within 14 days)

HERTFORD AND WORCESTER COUNTY COUNCIL

LIBRARIES DEPARTMENT

ASSISTANT LIBRARIAN required at Worcester. Applications invited from chartered librarians. Salary on Librarians' Special Scale (to maximum). Details and application form from County Librarian, Love's Grove, Castle Street, Worcester WR1 3BY.

HAMPSHIRE

LIBRARIAN, FARNBOROUGH (£2,187 to £2,880 plus threshold)

APPLICATIONS are invited from chartered Librarians and others who have completed their professional examinations, for this post with special responsibility for the reference section of the recently built Farnborough Library. The post will provide an opportunity to participate in developing a reference and information service within the Rushmoor District of the County Library Service. Candidates should preferably have previous experience in reference work and aptitude for this aspect of library service.

Appointment will be within the above scale on the County Council's Career Grade, according to qualifications and experience.

Reimbursement will be made towards the cost of removals up to a maximum inclusive total of £500, subject to current regulations.

Application forms quoting reference SE3943/LS are obtainable from the County Librarian, 81 North Walls, Winchester. Closing date for receipt of completed Applications is 28th February, 1975.

LIBRARY Assistant (18-25) required by Learned Society. Duties concerned mainly with charging desk work. Some library experience essential. Congenial working conditions, good salary, L.V.s, 3 weeks' annual holiday. Hours 9.15 a.m.-5.30 p.m. Monday to Friday.—Write in first instance to The Librarian, The Institution of Mechanical Engineers, 1 Birdcage Walk, Westminster, SW1H 9JJ.

ANTIQUE MAPS

Stanley Gibbons require a MANAGER who will be responsible for operation of a new Antique Maps division, based in London. He will have a high degree of autonomy in the running of his business.

Serious collectors or dealers in maps or a similar field of interest, with relevant business experience, will find this position exciting and rewarding.

Salary and benefits will be generous and related to experience and standing.

Please phone or write to the Company's consultant— Peter Dye.

Russell, Ewbank & Partners Ltd., Prudential House, North Street, Brighton BN1 1RW (Tel.: 24892).

SCHOOL OF ORIENTAL AND AFRICAN STUDIES

(University of London)

Malet Street, WC1E 7HP

PERSONAL SECRETARY required for the Deputy Librarian.

The work is interesting and varied and the staff is young and cosmopolitan. Excellent working conditions in new premises. Shorthand and typing essential.

Starting salary £2,028 to £2,292 per annum (including London allowance and threshold payment) according to age and experience. Write or telephone Assistant Secretary (Personnel) 01-637 2388.

TECHNICAL DEVELOPMENT & RESEARCH

We are looking for someone with a good general education, some initiative as well as a knowledge of architectural and building terms for this post of Administrative Assistant (£2,247 to £2,919 per annum plus £229 Threshold payment).

This position within the Development and Research Section of Camden's large and busy Department of Architecture offers interesting work running an existing Technical Library and Information Service using the CI/SfB classification system.

35-hour week with generous leave arrangements and season ticket loan facilities.

Closing date: 7th March. Reference Number 5/96/TL.

LONDON BOROUGH OF CAMDEN

For application form please telephone our 24-hour recruitment answering service 01-837 9988 or send postcard to the Director of Central and Management Services, London Borough of Camden, Town Hall, Euston Road, London NW1 2RU, stating post and reference number.

NORTHERN REGIONAL HEALTH AUTHORITY

REGIONAL WORKS DEPARTMENT

TECHNICAL LIBRARIAN AND INFORMATION OFFICER

APPLICATIONS are invited from suitably qualified candidates for the new POST of TECHNICAL LIBRARIAN and INFORMATION OFFICER in the Regional Works Department.

The Department consists of three divisions of Regional Architect, Regional Engineer and Regional Quantity Surveyor and under the direction of the Regional Works Officer, has responsibilities for all capital work and maintenance of buildings, plant and grounds concerned with health care in the Northern Region. The initial duties will be to establish and manage a technical library and information service to the three divisions of the Regional Works Department.

Applicants should preferably be chartered librarians or have alternative relevant experience.

Salary scale £1,995 to £2,676 plus threshold payments.

Any candidates with suitable qualifications and/or experience, currently unemployed within the National Health Service, will be given priority for this appointment.

Application forms returnable by 7th March, 1975, and job descriptions are available from the Regional Personnel Officer, Northern Regional Health Authority, Benfield Road, Newcastle upon Tyne, NE6 4PY.

LONDON BOROUGH OF BARNET

[illegible]

LONDON BOROUGH OF REDBRIDGE

LIBRARIES DEPARTMENT

ASSISTANT LIBRARIAN
AP2-3
£2,356 to 3,028 per annum inclusive
To be second in charge at a Branch Library.

ASSISTANT LIBRARIAN
AP1-2
£2,026 to £2,677 per annum inclusive
To be in charge of a Branch Children's Library.

Commencing salary according to qualifications and experience.

Mortgage facilities and assistance with removal expenses available.

Application forms and further details from: The Borough Librarian, Central Library, Oakfield Road, Ilford, Essex, for return by 1st March.

OXFORD UNIVERSITY

HISTORY FACULTY LIBRARY

There will be a vacancy in April for a junior ASSISTANT for general library duties. Library experience, ability to type, and knowledge of languages would be useful, but not essential. Irregular hours, including some Saturdays. 37½-hour week, good holidays. Commencing salary according to qualifications and experience on scale rising to £1,779 per annum.

Apply in writing to the Librarian, History Faculty Library, Oxford OX1 4JH, with full details and names of two referees before 28th February.

PRIVATE ARCHITECTS AND TOWN PLANNERS

LIBRARY AND INFORMATION SERVICE

Our library, records and information service have been reorganized during the last year.

We now require a LIBRARIAN to be responsible for the day-to-day running of the service in our Central London Office, including liaison with two other offices.

Desirable qualifications are: graduate: library training and experience: willingness to undertake a variety of duties, including dealing with enquiries and keeping records of our work: ability to work neatly and methodically.

Good salary according to age, experience and ability.

Please apply in writing (giving your telephone number) to: Peter Adderley, Information Officer, Clifford Culpin & Partners, Chartered Architects and Town Planners, 390 Strand, London WC2R 0LT.

THE SOUTHERN EDUCATION AND LIBRARY BOARD

LIBRARY SERVICE

ASSISTANT CHIEF LIBRARIAN

YOUTH SERVICES

Salary P.O. 1 Points 3-7: £3,939-£4,440.

APPLICATIONS are invited from CHARTERED or other suitably qualified LIBRARIANS with at least 7 years' relevant library experience for the 2nd tier post of Assistant Chief Librarian: Youth Services. This post is based at Library Headquarters in the new town of Craigavon, for a period of approximately 4 years, until the new Library Headquarters building is erected in Armagh.

Youth Services Department embraces the Services to children at 17 branches and 4 mobile libraries, to the 307 primary schools and the 67 secondary schools.

Application forms and details available from the Acting Personnel Officer, 3 Charlemont Place, The Mall, Armagh—returnable by Monday, 10th March, 1975.

Re-advertisement

THE NATIONAL FILM SCHOOL

Requires a qualified LIBRARIAN capable of looking after its collection of audio-visual literature. The candidate should have a knowledge of film and TV books and periodicals, and would preferably be willing to administer the School's film collection. Salary up to £2,312 (ACTT/NFS Agreement).

Write to the Director, National Film School, Beaconsfield Film Studios, Station Road, Beaconsfield, Bucks HP9 1LG, with details of previous experience.

WALSALL METROPOLITAN BOROUGH

EDUCATION COMMITTEE

FRANK F. HARRISON COMPREHENSIVE SCHOOL
Leamore Lane, Leamore
Walsall WS2 7NR

Required as soon as possible:— A full-time qualified LIBRARIAN to take charge of the school library and to assist with the development of the resource centre. The school is a purpose-built eight-form entry comprehensive with 1,400 pupils (mixed). Salary Scale £1,536 to £2,187 (maximum of scale £2,538 for chartered librarians).

Applications to the Head of the school.

WEST LOTHIAN COUNTY COUNCIL

EDUCATION DEPARTMENT

SCHOOL LIBRARIAN

APPLICATIONS are invited for the POST of SCHOOL LIBRARIAN at St. Mary's Academy, Bathgate. Applicants should be Chartered Librarians or partially qualified. Salary scale for Chartered Librarians £2,085 to £2,538 and for applicants otherwise qualified £1,608 to £1,866. In addition a responsibility payment of £100 per annum is payable. Application forms are obtainable from the undersigned and should be returned by Friday, 7th March, 1975.

JOHN CALDER, County Clerk
County Buildings, Linlithgow.

Librarian

... a ... in the City of London ... Fleet Street.

We are looking for a woman (one qualified or studying for Library Association membership) to run our library, information and research services.

You will order, catalogue and distribute books and journals, issue quarterly lists of new acquisitions and "note up" Law Reports. The collection and collation of information regarding Government Bills, Acts and Regulations would be a vital part of the job, together with the reading of newspapers to extract matters of interest.

It is essential that you be able to type reasonably well, have a good general standard of education and command of English. You will need a lively mind and sense of humour and above all—common sense.

You would not be expected to be a walking mine of instant information but you would be expected to know where to look for the right answers on a wide variety of interesting subjects.

It will help if you are familiar with library work and if possible have some knowledge of the legal and parliamentary system.

This could be a really interesting and well-paid post for someone with the right experience. Why not write to or telephone Christine Nix, Lovell White and King, 1 Serjeants' Inn, Fleet Street, Lodon EC4Y 1LP. Telephone 01-353 8011.

UNIVERSITY of STIRLING LIBRARY

Senior Library Assistant (Cataloguer)

Applications are invited from holders of a professional qualification in librarianship for the post of Senior Library Assistant (Cataloguer) in the University Library. Commencing salary, acording to experience and qualifications, on the scale £2,184-£2,634.

Applications, together with the names of two referees, should be sent to the Secretary (TLS), University of Stirling, Stirling, by 8 March, 1975, from whom further particulars can be obtained.

FIFE COUNTY LIBRARY
WEST FIFE AREA

Applications are invited from qualified librarians or others who have completed their professional studies for the post of

Branch Librarian

West Fife Area, Fife County Library. Salary: chartered librarians: £2,055 to £2,538, others within the trainee grade £1,479 to £1,923, according to qualifications.

Particulars may be obtained from the County Librarian, Fife County Library, East Fergus Place, Kirkcaldy, Fife KY1 1XT, to whom applications should be addressed before 28th February, 1975.

PUBLIC & UNIVERSITY

UNIVERSITY OF LONDON

KING'S COLLEGE

LECTURESHIP IN PHILOSOPHY OF RELIGION

APPLICATIONS are invited for the POST of LECTURER in PHILOSOPHY of RELIGION, tenable from October 1975. Candidates should have a good honours degree. An interest in ethics may be an advantage.

Salary scale: £2,118 to £4,896 (plus £309 London Allowance plus threshold payments.

Application forms and conditions of appointment are available from the Registrar, King's College London, Strand, London WC2R 2LS, and should be returned to him by 15th March 1975, quoting reference TLS 21/2.

SASKATCHEWAN

Applications invited for position of visiting ASSOCIATE or ASSISTANT PROFESSOR of PHILOSOPHY.

Qualifications: Ph.D. or equivalent or near to completion. Teaching experience and publications desired but not required. A background in Greek Philosophy (including ability to handle original Greek texts and interests in Greek literature and history). Interest in Greek, medieval, and modern logic.

Duties: teaching undergraduate history of Greek philosophy, history of logic and logical theory, theories of man.

Salary: Associate Professor— $16,963-$21,865. Assistant Professor—$13,924-$16,801 with increases under negotiations.

Inquiries to S. J. McCullough, Head of Philosophy Department, St. Thomas More College, (A Federated College in the University of Saskatchewan), 1437 College Drive, Saskatoon, Saskatchewan, S7N 0W6.

Closing date when post filled.

COURSES

THE LIBRARY OUTSIDE THE LIBRARY

A workshop on "the library outside the library" organised by the School of Librarianship, Polytechnic of North London, will be held from April 29 to May 1, 1975. In dealing with the problems of reluctant library users, librarians can learn from the "outreach" techniques of other cultural institutions, such as museums or theatres. It is hoped to bring together senior library staff and experts from outside librarianship whose work is relevant to the problem.

Further details from Mrs. E. J. Gredley, Short Courses, School of Librarianship, The Polytechnic of North London, 207-225 Essex Road, London N1 2SN. Tel. 01-226 0181.

education

school librarian

AP 3/4 £2,187–£2,880 + threshold

Applications are invited from Chartered Librarians for the above post at the Dayncourt Comprehensive School, Cropwell Road, Radcliffe on Trent, Nottingham NG12 2FQ.

Further details are available from the Director of Education at County Hall. Applications, giving full personal and career details, should be sent to The Headmaster, Mr. D. L. Butterworth, M.A., at the school, to arrive not later than 7th March, 1975. Please quote Ref. 136.

Nottinghamshire County Council
County Hall West Bridgford
Nottingham NG2 7QP

DURHAM COUNTY LIBRARY
DARLINGTON DISTRICT

ASSISTANT LIBRARIAN

(Lending Library)

Applications are invited from chartered or suitably qualified librarians for the above post at the Darlington Branch Library.

Salary in accordance with the Librarian's Scale (£2,055-£2,538 p.a., plus threshold payments for chartered librarians).

Application forms and further particulars available from Head of Personnel Services, Town Hall, Darlington, to whom they should be returned by 3rd March, 1975.

Cheshire County Council

School Librarian

£2,607-£3,201

Chester

Applications are invited from qualified Librarians or teachers for this post at Queen's Park High School, Chester and Kingsway High School, Chester.

The salary scale will be APIV/V, £2,607-£3,201, plus Threshold. The commencing salary will be fixed at a point up to the maximum of the scale having regard to the successful candidates' qualifications and experience. Assistance with removal expenses.

For application forms and further particulars please write enclosing a foolscap stamped addressed envelope to: The District Education Officer, Mezzanine Floor, Market Hall, Chester. Closing date 28th February.

CAMBRIDGE UNIVERSITY LIBRARY

LIBRARY MANAGEMENT RESEARCH UNIT

RESEARCH ASSISTANTS

Applications are invited for two posts of Research Assistant in the Library Management Research Unit. Applicants should have an interest, and if possible experience, in research in Library Management or related subjects and should if possible have worked on the staff of an academic library. Salary scale of either £2,580 to £3,636 or £1,941 to £2,580 (plus threshold payments in both cases), dependent upon age and experience.

The Research Unit is supported by the British Library, Research and Development Department, and its work is to study the organization of academic libraries and the use of such libraries by readers at all levels.

Further information is obtainable from the Librarian, Cambridge University Library, Cambridge CB3 9DR, to whom applications should be sent.

LECTURES & MEETINGS

UNIVERSITY COLLEGE LONDON

Gower St., WC1E 6BT

A Public Lecture by Dr Vassos Karageorghis entitled "Recent Archaeological Discoveries in Cyprus" will be given on 26 February at 5.30 p.m. Admission Free, Without Ticket.

APPOINTMENTS

WILTSHIRE LIBRARY & MUSEUM SERVICE

LIBRARIANS

PENHILL, PARK & COVINGHAM, SWINDON

(3 posts)

SALARY . £1536-£2538 p.a. plus threshold payment of £229 p.a.

Disturbance, removal and lodging allowances payable up to a maximum of £500, subject to certain conditions.

Interesting and challenging posts in libraries situated in residential areas on the outskirts of Swindon.

Candidates must have obtained Parts I and II of the Library Association Examinations, a Post Graduate Diploma or a Degree in Librarianship, and for the vacancy at the Park Library, candidates should be Chartered Librarians.

The successful candidates must have cheerful and resourceful personalities.

Swindon is situated near areas of outstanding beauty and is well placed for travel to London, Bristol and the South Coast resorts. The M4 motorway provides the facility for ease of travel to most of the country by use of the motorway complex. Swindon has a large modern shopping precinct, a new theatre and excellent facilities for leisure.

Application forms and details from Frederick Hallworth, F.L.A., F.R.G.S., Director, Library and Museum Service, Bythesea Road, Trowbridge, Wiltshire, returnable to the County Personnel Officer by 6th March, quoting reference NA 74.630.

COUNTY LIBRARY SERVICE

SENIOR ASSISTANT

(Exhibitions and Displays)

Applications are invited from Chartered Librarians or other persons with suitable qualifications in the art and design field for this post in the Wrexham Branch Library. Salary within the scale £2,244-£2,880 per annum plus threshold payment.

Application form and further particulars obtainable from the Director of Administration, Shire Hall, Mold (tel. Mold 2121, ext. 215) to be returned by 11th March.

CLWYD County Council North Wales

M. H. PHILLIPS, Director of Administration.

Metropolitan Borough of Stockport

RECREATION AND CULTURE DIVISION

DEPARTMENT OF CULTURE

SENIOR ASSISTANT LIBRARIANS CHEADLE/CHEADLE HULME

(Grade AP 1/3 (£1,608-£2,538 + threshold) depending upon age and experience)

Duties include all aspects of Branch Library Work—stock selection and control, assistance to readers, staff management and promotion of the library service. Challenging posts for suitably qualified Librarians with previous experience.

Application forms from The Chief Personnel Adviser, The Old Rectory, Churchgate, Stockport. (Tel. 061-480 6139).

To be returned by 3rd March, 1975 (depending on date of insertion).

GWYNEDD LIBRARY SERVICE

ASSISTANT LIBRARIANS (2 posts)

£1923-£2538 per annum plus threshold £229

Applications invited from Welsh-speaking qualified Librarians.

Application forms from Chief Executive (Personnel Section), County Offices, Caernarfon. Closing date 8th March.

Services Special Librarian

£3,490-£3,811 per annum inc.

(AP5) (under review)

An enthusiastic, efficient and effective Chartered Librarian is required for this key post with one of London's most progressive library authorities.

The person appointed will be responsible for organising and developing services to the disadvantaged and in addition to a wide professional knowledge, will need to be aware of current developments in the fields of social work, education and work with the handicapped.

LAMBETH

If you believe you have the right qualities for what is a demanding and challenging job, write now for further details and an application form to the Recruitment Officer, Directorate of Management Services, London Borough of Lambeth, 17 Porden Road, Brixton Hill, London SW2 5SB, or telephone 01-274 8468 (24 hour Answering Service), to be returned by 3rd March, 1975.

KELSTERTON COLLEGE OF TECHNOLOGY

Connah's Quay, Deeside, Clwyd

Applications are invited for the post of

LIBRARIAN

in an expanding College in North Wales. Salary AP4 (£2,538-£2,880, + threshold)

Application form and further details from the Registrar.

CLWYD County Council North Wales

JOHN HOWARD DAVIES, Director of Education

BUSINESS LIBRARIAN

An international firm of Chartered Accountants, based in the City, have a vacancy for a librarian for their reference library. The successful candidate should be able to use the Universal Decimal Classification system, and be able to deal with queries of a general nature using outside sources of information. There is a library assistant to help her with the work.

Salary highly competitive based on age and experience. Conditions of employment are excellent.

Please telephone Mrs. L. Marshall on 01-606 8888.

ROYAL COUNTY OF BERKSHIRE

County Library Service

SLOUGH DISTRICT

Senior Assistant

Central Lending Library

Salary—Librarians' Scale £1,536-£2,538, plus threshold payment and Local Weighting of £180 per annum.

Applications are invited from suitably qualified librarians for the above post at the new Central Library opened in November, 1974.

Further details and application forms may be obtained from the District Librarian, Central Library, High Street, Slough SL1 1EA, to whom applications should be sent by March 8th, 1975.

LEISURE SERVICES DEPARTMENT

Professional Librarian

£1,536-£2,880 plus £229 Threshold p...

There is a vacancy for a keen ... librarian in the Goole area. Based ... with special responsibilities for ... part time branch library at Market W... to drive a car is essential.

Applications are also invited fr... librarians or persons who have co... I and II of the L.A. Examinations and ... ing their charter, for a vacancy at the ... Library.

In both cases salary will be determined ... to qualifications and experience.

Application forms available from Direct... Services (AS), Central Library, Albion S... should be returned by 28th February, ...

Humberside County Co...

ilea INNER LONDON EDUCATION AUTHORITY

Librarians

Applications are invited from chartered lib... following posts of librarian Grade 3 in schoo...

1. COLLEGE OF FASHION AND CLOTHING ... 20 John Prince's Street, W1M 9HE. Applica... Administrative Officer.
2. HAMMERSMITH COUNTY SCHOOL, The Gr...
3. SIR JOHN CASS FOUNDATION AND RE... SCHOOL, Stepney Way, E1 0RH.
4. PADDINGTON COLLEGE, 25 Paddington Gre...

Salary on the scale £2,872-£3,442 per annum ... London Weighting and threshold agreements.

Application forms from the Educatio... Estab 2A/1, County Hall, SE1 7PB.

Completed forms to be returned not l... March, 1975.

ABERDEEN COUNTY COUN...

Education Committee

COUNTY LIBRARY

SENIOR ASSISTANT LIBRARI...

Applications are invited from suitably qualifi... for the above post based at County Library ... in Aberdeen.

Applicants should be Chartered Librarians ... tions will be considered from persons who ... pleted the Part II (Final) Library Association ... Salary scale £2,055 to £2,538 per annum ... Chartered £888 to £1,923 per annum. The ... will be subject to a plussage of £229.68 ... current Cost of Living Safeguard Payment.

Further details and application forms may ... from the Establishment Officer, County ... Union Terrace, Aberdeen, AB9 1HJ with whom ... applications should be lodged by 28 Februa...

HOUSE OF COMMONS LIB...

Two clerical officer (Office Clerk) vacan... TERNATIONAL AFFAIRS Section, which ... documentation and information services fo... of Parliament. Good educational backg... GCE 'O' levels or equivalent) essential. ... experience of library or information work ...

Age preferred 22-45

Salary: £1,997-£2,293 plus cost of living ... of £229.68 p.a.

Apply in writing, giving details of ... experience, etc., to Establishments Section, ... Commons, SW1A 0AA.

APPOINTMENTS

City of Birmingham Polytechnic

Applications are invited for the following posts.

DEPUTY LIBRARIAN

PRINCIPAL LECTURER SCALE

The successful applicant will be concerned with the day-to-day running of a large Polytechnic Library over a number of scattered sites and will be expected to play a major part in the reshaping and development of the library's objectives and services, including the physical planning of new library accommodation.

ASSISTANT CATALOGUER

LECTURER GRADE I

Candidates should be Chartered Librarians with experience in automated cataloguing procedures.

LECTURER II

In ADMINISTRATIVE AND SOCIAL ASPECTS OF LIBRARIES

Applicants should be Chartered Librarians with suitable experience in a modern library system.

Salary Scales:

PRINCIPAL LECTURER:	£3,837-£4,269 (bar) £4,824	Subject to Review
LECTURER II:	£2,700-£3,474	
LECTURER I:	£1,800-£2,874 with additions for qualifications and training	

Further details and application forms (to be returned by 3rd March, 1975) from: The Staffing Officer, City of Birmingham Polytechnic (TLS), Room T.310, Perry Barr, Birmingham B42 2SU.

...IBRARIES ARTS AND ...NFORMATION SERVICES

...hree interesting posts on offer in West London, close ... London Airport, the countryside of the Chilterns and ...ith easy access to the West End.

... Assistant Children's and School Library Adviser

...lary AP 3 £2,677-£3,028 including London Weighting and ...reshold.

...sed at Uxbridge, this post is concerned, primarily, with ...e servicing of teachers and librarians on book selection ...sits and managing the exhibition and projects collection. ...pplicants must be Chartered Librarians (with appropriate ...pecialist papers) and have had relevant experience in ...hildren's and school library work.

... 2 posts of Senior Assistant Librarian

...he post, at Eastcote Library, is as 2 i/c to the Branch ...ibrarian.

...e post, based at West Drayton, will have overall control ... children's libraries at both Yiewsley and West Drayton ...yes.

...pplicants should be Chartered Librarians (Salary AP 3) or ...ranches and be responsible for liaison with schools in the ...ccording to experience and qualifications, on Librarian's ...rade, £2,026 to £3,028, including London Weighting and ...reshold.

...pplication forms and job specifications from Personnel ...fficer, Ref. L/25/31X, Belmont House, Uxbridge, Middx. ...B8 1TR. Tel. Uxbridge 52281, ext 29. Telephone enquiries to Mr W. R. Hill, Principal Assistant Borough Librarian, Uxbridge 37446, Ext. 40.

...ONDON BOROUGH OF ...ILLINGDON

Closing date 7 March.

Leicestershire

...IBRARIAN

...SOUTH-EAST LEICESTERSHIRE ...PROFESSIONAL TEAM

...AP4 (£2,607-£2,880, plus threshold)

... wide-ranging post including special responsibility ...for local studies, public relations and exploitation in ... team area covering seven libraries and based in ...eicester. An experienced Chartered Librarian is re...quired who will obtain satisfaction from professional ...involvement in a multi-racial community.

...For further information, telephone Dave Adams (Leicester 707144) or Beverley Kaye (Leicester ...87130) or write, telephone or telex for an application form and job details from Geoffrey Smith. FLA, County Librarian, Lee Circle, Leicester LE1 3RW. Leicester 22012. Telex 34307 Applications close on March 8th, 1975.

...IBRARIES AND INFORMATION

LEISURE SERVICES

Assistant Director

(Supplies & Resources Section)

£5,139-£5,694 plus £229 threshold payment

To be directly responsible to the Director of Leisure Services for the following functions and operations.

- Materials — Acquisition
  - — Circulation control
  - — Location controls
- Equipment circulation and maintenance
- Bibliographic publications
- Special services (e.g. Drama and Music—Central Collections, Sets)
- Services to outside organisations and bodies (e.g., medical, prison) including information services to Local Government
- Exhibitions and display co-ordination in bibliographic fields.

Applicants should be Chartered Librarians, experienced in the field of library supply and preferably be Fellows of the Library Association (or equivalent) with broad management experience, since the holder of this post will be expected to play an active part in the Senior Management Team of the Department for the common objectives of Leisure Services in Humberside. The person appointed should be well experienced in the organisation and management of departmental supplies and resources in a well developed, large public library service.

Serving a population of 850,000 Humberside is a new County formed by the merging of areas north and south of the River Humber, taking in most of what was the East Riding County; Kingston-upon-Hull; the northern parts of Lindsey; Grimsby; and the Municipal Boroughs of Scunthorpe, Goole, Beverley and Bridlington.

The Council offers generous relocation expenses including mortgage facilities, bridging loans, removal fees and up to £250 disturbance allowance in approved cases.

Applications should be sent to the Director of Leisure Services, Humberside County Council, Central Library, Albion Street, Kingston-upon-Hull, to arrive not later than March 3 (marked "CONFIDENTIAL").

Humberside County Council

MONASH UNIVERSITY

Melbourne, Australia

Vice-Chancellor

The Council of Monash University is seeking a successor to its first Vice-Chancellor, Dr. J. A. L. Matheson who will be retiring in January 1976.

It is likely that the University will prefer a fixed term not exceeding 10 years. Normal retirement is at age 65. Special and generous retirement benefits appropriate to the circumstances will be provided.

The Deputy Chancellor, Mr Ian Langlands, invites persons with appropriate qualifications and experience to communicate with him under private and confidential cover, by 17 March, 1975, and would also welcome suggestions from others of the names of people who might be considered. Correspondence should be addressed to him at Monash University Wellington Road, Clayton Victoria, Australia, 3168.

Monash University which opened in 1961 has seven Faculties (Arts, Economics and Politics, Education Engineering, Law, Medicine, and Science) and with an enrolment now of over 12,500 students and a payroll of approximately 2,900 full-time staff including nearly 1,000 academics has almost reached its planned size. Future development is expected to be at the postgraduate level. Capital expenditure to date totals $52m and recurrent income, virtually all from the Australian Government is currently some $30m per annum.

County of Cleveland

LEISURE AND AMENITIES DEPARTMENT

Libraries Service

Mobile Librarian (2 posts)

Assistant Central Reference Library

Senior Assistant, Lending Services

Salary; Librarians' Scale £1,536-£2,538 (plus £229.68 Threshold)

Applications are invited from suitably experienced Librarians for the above posts. Placing within the above salary scale will be according to qualifications.

In approved cases, financial assistance with household removal expenses will be available, and the Council may provide mortgage facilities. Temporary housing accommodation may be available in approved cases, within the County area.

Application forms and further particulars may be obtained from: The County Librarian, Central Library, Victoria Square, Middlesbrough, Cleveland, to whom completed forms should be returned by 7th March, 1975.

CAREER OPPORTUNITIES in KINGSTON UPON THAMES

Kingston upon Thames is a London Borough which offers a good cultural and physical environment in which to work and live, with active local arts, good facilities for further and higher education, and close proximity to local theatres, the arts complexes of Central London, the riverside, the royal parks, the Surrey countryside and all travel facilities.

We require young and enthusiastic librarians for the following posts in an expanding library service which have become vacant through internal promotion. The opportunity will be provided for persons appointed to interchange posts as their careers develop, to broaden their experience and to gain promotion within the system. Applicants holding Part II of Library Association examinations, or an equivalent, preferred, but those currently completing examinations will be considered.

(a) Senior Assistant Librarians

£2,413-£2,677

Two key professional posts in large busy district libraries. The successful applicants will work as members of the district professional team in providing a full range of services covering adult lending, reference, junior, music, and special services, and branch libraries.

(b) Assistant Schools Librarian

£2,413-£2,677

An interesting post for a young and enthusiastic librarian to join the professional team working under the Senior Children's and Schools Librarian, in the provision of the library service to schools in the Borough, and to participate in the work of the children's library service. The successful applicant will be required to work in all libraries but will be based mainly at Headquarters and the large district libraries. A suitable post for a person seeking experience of all aspects of work with children.

Commencing salary will be within the above scale (which includes £261 p.a. London Weighting and £229 p.a. Threshold payments), according to qualifications and experience.

Benefits include generous assistance with removal expenses, legal and estate agent fees, lodging allowance and disturbance allowance in approved cases. Temporary housing accommodation may be made available in approved cases in accordance with Council policy.

Application forms and job descriptions are obtainable from Borough Librarian and Curator, Fairfield Road, Kingston upon Thames, Surrey KT1 2PS (Telephone 01-549 0226). Closing date for applications 14 days from the appearance of this advertisement.

THE ROYAL BOROUGH OF KINGSTON UPON THAMES

ilea INNER LONDON EDUCATION AUTHORITY

Librarian Posts (LIB. III)

Chartered Librarians are needed for posts in:—

BARNSBURY SCHOOL FOR GIRLS
Barnsbury Park (Liverpool Road), N1 1MJ
CHRISTOPHER WREN SCHOOL
Bloemfontein Road, W12 7DD
DANEFORD SCHOOL
Gosset Street, E2 6NW
GEORGE GREEN'S SCHOOL
East India Dock Road, E14 6DA
HURLINGHAM SCHOOL
Peterborough Road, SW6 3ED
VAUXHALL MANOR SCHOOL
Lawn Lane, SW8 1TU
SOUTHWARK COLLEGE (Annexe)
Blackfriars Road, SE1

Salary: £2,872 to £3,442 per annum, including all allowances.

Application forms and further details from the Education Officer, (EO/Estab 2A/1), County Hall, SE1 7PB. Completed forms to be returned not later than 7 March, 1975.

KENT COUNTY COUNCIL

COUNTY LIBRARY

ASSISTANT LIBRARIAN

Medway Division

Open to suitably qualified candidates for this post which has special responsibility for reference work. Salary in scale to £2,767 inclusive of threshold. Disturbance allowance payable in approved circumstances.

Particulars and application form from the County Librarian, County Library, Springfield, Maidstone, returnable by 8 March.